

# MUSICAL COURIER

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NEW YORK, SATURDAY, SEPTEMBER 13, 1930

WHOLE NO. 2631



Erich Kleiber

General Musical Director of the Berlin State Opera House,  
Who Will Conduct the First Part of the New York Philharmonic  
Season This Year.

MUSICAL COURIER



CLARA JACOBO

*in the gardens surrounding the beautiful R. Teatro Massimo of Palermo, Italy, where she sang Turandot after her previous successes at La Scala and the Royal Theater in Rome. Mme. Jacobo, following her engagement at the Colon in Buenos Aires this summer, will sing at the Municipal Theater of Santiago (Chile) and has been re-engaged for La Scala and the Metropolitan.*



GIGLI FEEDING THE FAMOUS PIGEONS

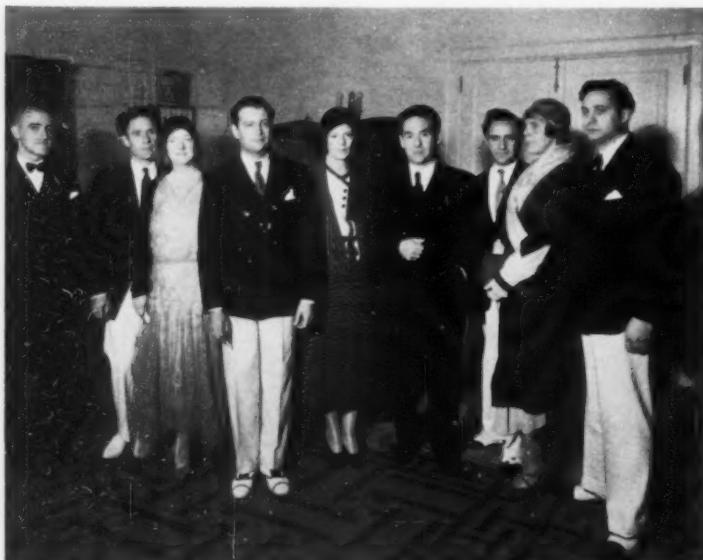
*in St. Mark's Square. This was at the time when in July the tenor filled the square with twenty thousand listeners on one evening when he gave a concert for the benefit of the Fascisti.*



NINA MORGAN,  
who is back in New York after three months in Italy, will open her concert season on October 3 at the Artist Evening of the Worcester Festival. Then she will leave for the Pacific Coast, rejoining the Metropolitan in December.



MERLE ALCOCK,  
contralto, who has recently returned from a European trip, photographed with the famous pigeons of St. Mark's Cathedral in Venice.



AT THE DEDICATION OF THE GORDON MUSICAL FOUNDATION AT FALLS VILLAGE, CONN.

*Left to right: Lee Pattison, of New York, noted concert pianist; Edwin Ideeler, of New York, concert violinist; Mme. Helen Stanley, soprano of the Philadelphia Opera Company; Jacques Gordon, of Chicago, director of the Gordon Musical Foundation, former concertmaster of the Chicago Symphony Orchestra; Ethel Barrymore, stage and screen star; Harold Bauer, of New York, internationally renowned concert pianist; Josef Vieland, of Chicago, concert violinist; Mrs. Waller Bordon, Chicago society leader; and Nahoum Benditzky, of Chicago, concert cellist.*



GRACE DIVINE,  
mezzo-soprano, and Mary Aili Teslof, at two months of age, photographed recently at Lamoine, Me. Miss Divine returned to New York last week after spending the summer at the beach with the new daughter.



BELLE FISCH SILVERMAN,  
lyric soprano and well known teacher, who is one of the leading supporters of better music for Newark, N. J. (Photo by Apeda.)



ZLATKO BALOKOVIC,  
who spent six weeks before a sloop sailing along the coast of Maine. Mrs. Balokovic, a qualified navigator, was the skipper. Mr. and Mrs. Balokovic recently returned to their chateau at Eze, on the Riviera, where the violinist will confine his exercise chiefly to his Stradivarius until he begins the season with his first concert in London late in September.

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# MUSICAL COURIER

NEW YORK, SATURDAY,  
September 13, 1930

## The Banff Festival A Notable Achievement

Mabel Wood-Hill's Arrangement and Orchestrated Version of The Jolly Beggars a Well Merited Success—Premiere of The Ayrshire Ploughman Delights—Excellent Soloists Participate.

BANFF, ALTA.—Seven hundred years of Scottish minstrelsy and musical tradition have just reasserted the vigor of their survival at the fourth annual Highland Gathering and Scottish Music Festival held here at the Banff Springs Hotel beginning August 29 and ending September 1, its fourth day. Arranged as before by the Canadian Pacific Railway under the patronage of the Prince of Wales, it had as guests of honor two of Canada's most famous Highlanders—Lieut.-Governors William Egbert of Alberta and Randolph Bruce of British Columbia, the latter a descendant of Scotland's Robert Bruce. Some fifteen thousand visitors, including hundreds of American vacationists, came by high-road and railroad to this transplanted Scottish scene set in mountains that would dwarf the Highlands of Scotland.

Mrs. Mabel Wood-Hill, distinguished New York composer, won a great personal triumph here through the production of her newly arranged and orchestrated version of *The Jolly Beggars*. Mrs. Wood-Hill took this Robert Burns cantata and reclaimed its lovely airs by arranging the setting in truer Scottish form. In explaining her work Mrs. Wood-Hill said that the original version of Sir Henry Bishop had settings which were composed in the Italian manner then in vogue, so that the result was an anachronism. Her own arrangement consists of a complete harmonization for modern orchestra and the addition of a lovely overture based on Scottish themes. It is in effect an entirely new work, Scottish to the core, which has been sadly needed these hundred years. The occasion, too, marked a belated triumph over the prudishness of a century ago. The Edinburgh publisher, Thomson, omitted two "objectionable" airs from the 1818 edition—"I Once was a Maid" and "Sir Wisdom's a Fool," both of which were restored in the present production. Mrs. Wood-Hill re-

marked that this was the first unexpurgated production of the cantata as intended by Burns himself. Mrs. Wood-Hill's score was written in collaboration with J. Campbell McInnes, who took the part of the Narrator (Robert Burns). The scene is laid in Poosie Nansie's alehouse in Mauchline where even the lowest characters are redeemed by possessing the "glint o' poetry." The bright star of the performance was Allan Burt, baritone, formerly with the American Opera Company, who gave a memorable performance as the Maimed Soldier and whose singing of *I Am a Son of Mars* scored one of the individual successes at the festival. The two "objectionable" airs proved attractive to the audience and gave Jean Haig and Herbert Hewetson a great opportunity and prolonged applause. Others in the notable cast included Brownie Peebles, soprano of the Chautauqua Opera Association, a young singer with great vocal and dramatic gifts; Allan Wilson, distinguished San Francisco tenor, and Randolph Crowe, baritone with the Alfred Heather Light Opera Company.

Another premiere at this festival was *The Ayrshire Ploughman*, a romantic ballad opera incorporating the songs of Robert Burns, the music arranged by Healey Willan with libretto by J. E. Middleton. The hero of this piece is Robert Burns, whose love affairs with Jean Lorimer, Jean Armour, Clarinda of Edinburgh, and several other lasses are dramatized in the authentic setting on the banks of a burn in Ayrshire. Here on a moonlit night in May, near the now famous "stepping stones," the poet encounters his "ain Jean" and the other ladies who inspired his genius. The result is an unforgettable succession of the deathless lyrics that have preserved some of the oldest Scottish music. The performance, staged by Alfred Heather and conducted by Harold Eustace Key, proved a continuous delight and was repeated by request on the third night of

the festival. In the cast were Campbell McInnes, who read nobly the role of Burns; Brownie Peebles, a fetching Jean Lorimer; Jean Haig, whose lovely voice and clear diction gave great dignity to the role of Jean Armour; Beatrice Morson, Allan Wilson, Allan Burt, Frances James, Enid Gray, and Amy Fleming, each singing beautifully.

Among the soloists who gained distinction at the festival by their singing of Scottish songs, first mention was earned by Allan Wilson, San Francisco tenor, who sang *My Ain Wee Hoose*, among other airs, with authority, style and finish; Brownie Peebles, of Dundee; and Jean Haig, soprano, whose interpretation of *The Spinning Wheel* stamped her as one of the rising stars of Canada.

Much of the credit for the high quality of these concert programs belongs to Alfred Heather, who, with his Light Opera Company, has been performing all season at the Banff Springs Hotel. Pooling his knowledge of stagecraft with the musical direction of Harold Eustace Key, the nightly performances were uniformly excellent on the acting as on the singing side.

Just before the festival ended, Lieut-Governor Bruce in a gracious speech praised the initiative of the Canadian Pacific Railway and the organizing genius of John Murray Gibbon, Canadian poet and novelist, for arranging the many details of this festival. He reminded his hearers that Mr. Gibbon has organized not merely the four Scottish festivals at Banff but a dozen other music festivals in various parts of Canada within the past three years.

PAUL STANDARD.

### New Stage Director for Chicago Civic Opera

The Chicago Civic Opera Company, through its business manager, Herbert M. Johnson, announces the engagement of Dr. Otto Erhardt, of the Dresden State Opera, as stage director.

Dr. Erhardt has had an experience covering a period of twenty years. Since 1912, England, Spain, Italy and Germany have been acquainted with his work. His first professional engagement was as a violinist in a prominent German orchestra. In 1911 he was in London as a member of the German theatrical troupe there, and at that time he also served as a volunteer assistant stage director of Covent Garden. He became assistant director of the United Theaters in Breslau in 1912 and in 1913 was engaged by the Breslau Opera. Bayreuth next claimed him as assistant director in 1914. He enlisted in the service of his country at the outbreak of the war and in 1915 was wounded three times. He served as guest stage director of the Municipal Theater in Hamburg in 1916, during his leave of absence from the army. He was mustered out of the army in 1917, owing to his wounds, and became stage director of the Barmen and Elberfeld operas. For seven years he served as stage director of the State Opera in Stuttgart, and it was during this time that he established, in 1923, the school of opera in the Württemberg College of Music. Since 1927, he has been stage director of the Dresden Opera.

### McCormack Picture at Roxy

For the first popular priced showing of John McCormack's picture, *Song O' My Heart, Roxy* has provided a colorful prologue called *An Irish Idyll*. Here charming dances and songs of the Emerald Isle are participated in by the ballet. Thirty-two Roxyettes, the chorus, and a well known list of principals, including Patricia Bowman, Beatrice Belkin, Viola Philo, Harold Van Duzee, William Robyn and Frank Moulton.

The McCormack picture again reveals the genial tenor in what has been unanimously decided by the critics as one of the best synchronizations of the human voice. John McCormack sings more than a dozen songs, among them some favorites and others of a later vintage. He sings them so naturally and so well that at times one forgets it is a screen vision of the popular tenor, and not McCormack in reality. The large audiences seemed to enjoy immensely the picture and particularly John himself.

### Mary Lucia Fish Dead

Mary Lucia Fish, opera singer, in private life Mrs. Charles Dyar, died in Paris on September 1, at the age of twenty-five. The deceased came from Eau Claire, Wis., and went to Europe eight years ago to study with the late Jean De Reszke. She appeared in many major roles at European opera houses. Her husband is an attaché of the American Consulate in Paris, and her father, Harry L. Fish, is City Building Inspector in Eau Claire.

## Philadelphia Grand Opera Company to Have Brilliant Season

Aida to Be the First Offering, on October 16—Operas and Singers Announced

Mrs. Mary Louise Curtis Bok, chairman of the Philadelphia Grand Opera Company, announces the opening of the 1930-31 season of that organization on October 16. A spectacular performance of *Aida*, at the Academy of Music, will be the initial offering.

Mrs. Bok further announces that the season, which is under the auspices of the Philadelphia Grand Opera Association, will comprise eighteen Thursday evening performances and, during the Christmas holidays, one Saturday matinee. Operas new to the repertoire of this company will be a feature of the winter, among them, Gianni Schicchi, Lucia di Lammermoor, Boris Godounoff, Thais, Hansel and Gretel, L'Heure Espagnole and Tannhäuser.

Other operas are scheduled for the season as follows: *Aida*, October 16, *Le Jongleur de Notre Dame*, in which Mary Garden will make her only Philadelphia appearance, October 23; *Pagliacci* and *Gianni Schicchi*, October 30; *Lucia Di Lammermoor*, November 6; *Boris Godounoff*, November 13; *Tosca*, in which Richard Crooks will make his opera debut in America, November 27; *La Traviata*, December 4; *Thais*, December 11; *Hansel und Gretel* and the ballet, *Die Puppenfee*, Saturday matinee, December 20; *Lohengrin*, January 15; *Rigoletto*, February 5; *Madame Butterfly*, February 26; *Faust*, with Walpurgis Night Ballet, March 5; *L'Heure Espagnole* and *Cavalleria Rusticana*, March 12; opera to be announced later, March 19; *Carmen*, April 9; and *Tannhäuser*, with the spectacular Venusberg Ballet, which will close the season on April 16.

The Philadelphia Grand Opera Company is affiliated with the Curtis Institute of Music of that city.

### Philadelphia Orchestra Ends Summer Concerts

Under the baton of Alexander Smallens, the summer concerts of the Philadelphia Orchestra came to a triumphant close on September 1. The final week featured two soloists, Muriel Kerr, pianist, winner of the Schubert Memorial Prize, and Nelson Eddy, baritone, of Philadelphia. The offerings of both soloists were very warmly received. Miss Kerr played Rachmaninoff's concerto No. 2 and Mr. Eddy sang operatic arias by Marschner and Meyerbeer. The week's programs also included two first presentations—Leo Ornstein's incidental music from *Lysistrata*, and *Scherzo Grotesque* by Otto Mueller, a Philadelphian and a former member of the orchestra. Svendsen's *Romanza*, arranged for orchestra by Samuel Laciari, music critic of the Philadelphia Public Ledger, with incidental solos played by Alfred Lorenz, concertmaster, also proved of interest. Other numbers played during these final programs were by Chausson, Chabrier, De Falla, Rimsky-Korsakoff, Dvorak, Bizet, Debussy, Strauss, Schubert and Wagner.

The last concert, the evening of Labor Day, was held in the rain. The audience, however, seemed undaunted by the downpour and remained to the end. This program was made up entirely of request numbers, and consisted of the D minor symphony (Franck), Tschaikowsky's Romeo and Juliet, the Prelude and Love Death from Wagner's Tristan and Isolde, and Ravel's Bolero. Capacity audiences were the rule throughout the final week, and the entire season proved so successful that no doubt these outdoor concerts in Robin Hood Dell will become a permanent summer feature in Philadelphia.

### Gigli Leaves for the Coast

Beniamino Gigli, who arrived from Europe on the SS. Roma on Labor Day, left immediately for California for twelve performances with the San Francisco Opera Company in that city and Los Angeles. Concluding this engagement on October 10, he leaves for the East, giving concerts in Chicago on the 15th, Detroit on the 17th, and Carnegie Hall, New York, the 19th.

### Miss Heifetz Arrives

Jascha Heifetz' family was augmented on September 8 by the advent of a daughter. The child was born at the Lying-In Hospital in New York and mother and baby are reported doing well. Mrs. Heifetz was Florence Vidor, noted film actress.



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## N. B. C. Artists Service Announcements

George Engles has announced the fall and winter plans of some of the artists associated with the N. B. C. Artists Service.

Jan Smeterlin, Polish pianist, will make his American debut at Carnegie Hall, on October 29, remaining here for six weeks to concertize in the East.

Walter Damrosch will give another series of five dramatic recitals on the Wagnerian operas at Town Hall, presenting a different group than last year. The dates of these are: February 10 and 17, March 10, 17 and 24. He will also give five programs on the Nibelungen Trilogy at Columbia University beginning January 6.

Paderewski's tour opens in Syracuse on October 21, and his two New York recitals will be on November 1 and 29. Seventy-five appearances are included in the coast-to-coast tour.

Mme. Schumann-Heink will continue to sing in cities where she has not yet given her farewell recital. She will also sing in seventeen Sunday broadcasts, beginning September 7, under the auspices of the N. B. C.

Mischa Levitzki, following a five months' tour, which opens on October 22, at the University of Virginia, will be absent from America until the fall of 1932. His Carnegie Hall recital is scheduled for December 5, and his tour will take him to the Pacific Coast. He will sail from San Francisco in March for his second Australian tour, after which comes a European tour.

Dusolina Giannini will be away from this country for an extended period after her 1930 tour, from October 29 to January 20. Her final recital of the season will be on January 20 in New York. After that she will sail immediately for Europe to begin a series of operatic and concert appearances, remaining there until January, 1932.

Lauri-Volpi will interrupt his appearances at the Metropolitan with a six weeks' concert tour during February and March, including appearances in Havana.

Paul Kochanski's tenth consecutive season in the United States will include forty recitals, largely in the Middle West. A recital at Carnegie Hall is scheduled for January 24.

John Charles Thomas will have the heaviest season of his career, making, in all, seventy appearances in opera and concert. He will sing with the Los Angeles and San Francisco opera companies, the Chicago Civic Opera and the Philadelphia Grand Opera Company. His New York recital will take place on November 30.

The concert plans of Reinhard Werrenrath call for a tour which will carry him as far west as San Francisco. A New York recital will be given on February 16.

The Gordon String Quartet will make a tour of sixty concerts, beginning October 6. They will give a series of three concerts in New York, two in Boston and seven in Chicago.

Victor Chenkin, Russian singing actor, will fulfill twenty engagements in six weeks, beginning in Brooklyn on November 13. His only New York appearance will be at the Guild Theater on November 16.

Rudolf Ganz will divide his time between concertizing and teaching at the Chicago Musical College. He appears at Carnegie Hall on February 28.

The farewell tour of Maier and Pattison will be one of the biggest of their career as duo-pianists, and will include fifty re-



CECILIA GUIDER,  
soprano, who is now on  
a tour of the Middle  
West and South. Mme.  
Guider made her New  
York debut at Carnegie  
Hall on December 21,  
1921, and since then has  
been doing considerable  
concert work, but mostly  
of a private nature.  
While in Toledo she will  
be the guest of Mrs.  
James Pilliard and Mrs.  
Michel Owens. (Hall  
photo.)



citals from coast to coast. They will be heard in New York twice, November 9 and February 21.

Other artists who are under the management of the N. B. C. Artists Service this season include Josef Lhevinne, Gladys Swarthout, the Morgan Trio, Musical Art Quartet, Everett Marshall, Hallie Stiles, Louise Lerch, Claudia Muzio, Countess Olga Albani, Charles Hackett, James Melton, Jose Mojica, Walter Mills, Winifred McBride, Renee Chemet, Beatrice Harrison, Grandjany and LeRoy, American Singers, the Revelers, Russian Symphonic Choir, Musical Art Quartet, Benno Rabinov and Pavley-Oukrainsky Ballet.

## Otto Luening Composing Opera

Otto Luening, who was awarded a Guggenheim Fellowship last spring, is now in Nova Scotia working on an opera. Recent performances of this composer's works include the programming of his first violin sonata at De Pauw University by Professors Rowland Leach and Vernon Sheffield and Ten Songs for Soprano, sung by Ethel Codd-Luening at Carnegie Chamber Music Hall under the auspices of Pro Musica Society. Mr. Luening has composed orchestral works, chamber music, numbers for organ, piano and other instruments, and songs.

## Averino in Washington

Due to her successful appearance in Washington, D. C., last season, Olga Averino will return to the capital on February 18 next, to sing for the Friends of Music, Library of Congress, at a private residence to be announced later. The soprano will open her 1930-31 season with performances in Syracuse, N. Y., Chicago, Ill., and New York City during October.

## Dilling Re-Engaged

So successful was her appearance in Wilmington, Del., under the auspices of the Tower Hill School during the past season, Mildred Dilling has been re-engaged for another recital there on December 15. Immediately following this, on December 16, the harpist will appear in Wilkes-Barre, Pa., as soloist with the Wilkes-Barre Symphony Orchestra.

## Estelle Liebling Studio Notes

Jane Carroll, mezzo-soprano, formerly of the Metropolitan Opera Company, fulfilled an engagement at Asbury Park, singing Siebel in Faust and Maddalena in Rigoletto, on August 22 and 23.

Elinor Marlo, mezzo-soprano, who has been re-engaged for the fourth time to sing with the Los Angeles and San Francisco opera companies, is busily engaged in singing concerts in California. Her most recent appearance was with Percy Grainger at the Redlands Bowl on August 15.

Paul Cadieux, tenor, has been engaged to sing the leading tenor part in the Shubert's Artists and Models. Sara Jane, soprano, has been engaged to sing and dance in the new Aarons and Friedley show. Mabel Lee, contralto, is in the new Hammerstein show, Luana, which opened in Atlantic City on August 18.

Malvina Passmore, coloratura soprano, who has been singing practically every Sunday at the Steel Pier in Atlantic City this summer, was re-engaged to sing Gilda in Rigoletto on September 7. Beatrice Belkin, coloratura soprano, recently engaged by the Metropolitan Opera, and Dorothy Miller, coloratura soprano, have just finished a four-weeks' engagement at the Roxy Theatre as soloists.

Frances Sebel, soprano, has been engaged as soloist for the Church of St. Mary the Virgin. Gertrude Ott, soprano, was the soloist with the Cheorio on August 18, 20 and 22, over Station WEAF, and is also rehearsing for the Nina Rosa show.

## Busch Coming

William Busch, English pianist, who will come to this country in January for a second American visit, has just signed a contract for a tour of forty concerts in Spain, commencing February 18 and continuing until the early part of May, 1931. This will be a joint-recital tour with Angel Grande, Spanish violinist.

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## Mana-Zucca Roots for the Composer

Songs Should Not Be Sung Unless Sung Well, Is Her Belief—Her Ambition is to Enlighten the Singer of This Fact

Let the composer be cheered, for there is in his midst a real champion. Her name is Mana-Zucca, and her heart and soul are in the cause.

What may this cause be? You will learn of it by reading my story.

Mana-Zucca is now visiting New York. Her home is in Florida, and being of the original sort she comes to New York when everyone else is leaving it. She says that it

they did not know the songs. They are obliged to use the music, with the result that the poor composition is sung without understanding and feeling; there is no musical form to it, and the whole performance makes one heart-sick. I hardly recognize my own songs. You can imagine my feelings when I am asked how I like the way my songs are sung.

"These experiences have crystallized the crusade idea for me; I have had twinges of it on many occasions before—but now I know."

"A knowledge which makes you feel like the elected one?"

"Put it that way if you wish, but I have suddenly wondered why I should not be honest with those people. They have done me no favor by singing my songs in such a manner, although I realize that their motive has been a gracious one. So I should like to raise my voice in protest against singers who perform my songs without knowing them. It is not fair to me, nor fair to the compositions. I believe that this idea can hold true for all other forms of the musical art and I am certain that all other composers are with me in this crusade."

"Songs are chosen for a program because they have some value, or at least the singer thinks they have. . . . If these values cannot be conveyed to the listener the song has lost its purpose. How many times have I not heard people remark after a certain work: 'What an uninteresting composition,' and how many times have I not seen songs fall cold on an audience? Rarely is it realized that it might be the fault of the interpreter rather than of the composition. From my standpoint I would rather that my songs were not performed at all than to be sung badly. I would prefer that the public not know me at all than to have a bad impression of my writings."

"Those are words of wisdom which, if realized by artists in general, might prove of great value to them."

"I suppose you infer that performers would do better not to perform than to perform badly, which is just what I had in mind," said Mana-Zucca. "And I have learned that lesson early in life. I find that I have learned most of my lessons by experiences," she chuckled. "But this one particular lesson came to me at the time I was in Berlin concertizing, and when one fine day I was asked by a certain manager to play for him. It happened that I had not touched the piano for three weeks, as I had had a sprained foot (this is no pun) and had been laid up for that length of time. When I played for that manager it was the first time I had resumed a sitting posture at the piano. I could not use the pedals properly and my fingers were stiff. I did not get the engagement and I knew exactly why. I had played very badly. From that time on I made up my mind that I would not play unless I could play well, or at least felt confident that I could do so. Accidents always will happen, and the concert stage seems to be a pet place."

"Which reminds me also of another 'happy' incident which occurred when I was concertizing in Russia with Juan Manen, Spanish violinist. I had decided to play one of his new compositions on a certain program. When I came to play it I could only remember the first of its thirteen pages. I

would get to the bottom of that page and everything went black. I began that piece over fully six times and then it suddenly came to me that if I didn't do something about it the audience would. So I decided to improvise and in my most serious manner I went through fully thirteen pages of the most violent pyrotechnics. Trills, runs, arpeggios, octaves—anything just so as to take up the time and make it sound a little different from the first page. At last I was able to finish it with a grand finale and I managed to escape from the stage. I feared to look at the newspapers the next morning but my delight knew no bounds when I saw the piece classified as 'bizarre.' The name of the piece was Scherzo . . . and it was 'some' Scherzo!"

"Which all points out the theme of my argument that it is better to be sure of a thing and do it well than to make an attempt at something uncertain and fail. Not everyone is as lucky as I am as to get only a 'bizarre' attached to their names."

"I might also add," continued the little crusader, "that it would be well for artists to learn to let their work speak for itself rather than do it by words. They will then win the respect of everyone concerned where instead, in the other way, they only make a nuisance and laughing stock of themselves. If an artist would look squarely at himself and not feel himself as to when he performed well or not, we would have much better artists."

"My family always said that they never failed to know when I had performed badly during my concertizing, for I would come home in the worst humor, depressed and cross. Nor could they do anything to cheer me up, and I would make things so unpleasant for them that they finally decided that the best thing was to shun me. We laugh about it now, but at that time it was a very serious matter with me. I realize now that this faculty of mine was a gift, and it kept me whipped up to the best that was in me, if for no other reason than to prevent the despondency which would follow bad playing."

"But this is perhaps just drifting into a little more personal bypath. What I want is for you to be my messenger for the little crusade against the singer who will sing a song without knowing it; and perhaps here I may draw in the teacher too, who will permit the pupil to sing an unlearned song. Isn't it a fact that when a singer gets up to perform one of the arias he has had at his finger-tips for years it is always well done? It's in the throat, as they say; so should every song be, and while I am on this subject I might add that I think that more than one song of each composer should be listed on a program, especially with the newer composers. One cannot get their real style with only one song, it is merely an atmosphere and perhaps not always a favorable one."

"Let's give the composer a chance! I know I want one."

But Mana-Zucca seems to have forgotten that whether her songs are well sung or badly sung they always seem to "go over."

M. T.

### John Prindle Scott's McDonough Concert

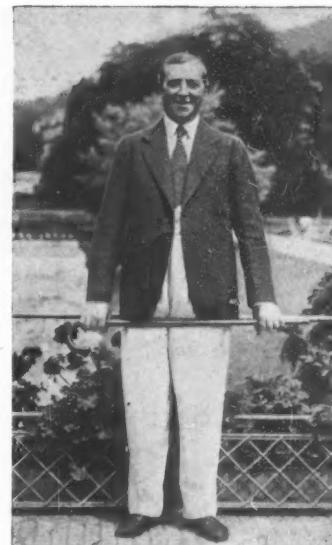
Annually for a dozen years past John Prindle Scott has conducted a Summer Sing (weekly community singing) in McDonough, Chenango County, New York, followed by a closing concert, at which notable artists appear.

On August 29 Town Hall was filled to listen to a fine group of singers and players, including Martha M. King, soprano; Frank Phillips and Hal Pearson, baritones; Wesley G. Sonntag, violinist and composer. Judge Bonney gave a humorous and poetic address. The accompanists were Mesdames Bixby and King, and Messrs. Brewer and Nagel. The artists gave a series of musical numbers of high merit, each one adding an encore. Miss King sang with musical instinct and intellectual understanding; Mr. Phillips has a splendid baritone voice, and sings with refinement and fervor; Mr. Pearson's easy stage manner and animation were greatly enjoyed, and Mr. Sonntag's graceful and expressive violin playing will be well remembered. Delightful accompaniments marked all these numbers, and Judge Bonney is a born poet and humorist.

Two Scott songs received marked applause, including Holiday Song, which is sprightly and effective; Repent Ye, a very dramatic religious song, and The False Prophet, dealing with the "lying little daisy," frequently sung as an encore. Mr. Scott introduced all the participants with easy delineation of each, vivacious and comical in frequent references to their past and present. Very hearty community singing of America, and America the Beautiful, marked the opening and close of the enjoyable affair. In the large audience were many from Norwich, Oxford, Sherburne, and other nearby points.

### Verdi Club Announcement

The Verdi Club, Florence Foster Jenkins, founder-president, announces its season's ac-



D. F. McSWEENEY AT BADEN-BADEN.

The manager of John McCormack, after a stay in Karlsbad, spent several weeks traveling on the Continent. He visited Baden-Baden in August and expects to spend some time in Ireland, where he will visit Mr. McCormack at his home before returning to the United States this fall. Plans for the tenor's next concert tour in America will then be discussed.

tivities, which include three musical mornings, two music-dramatic afternoons, an opera and pageant, annual ball, and the annual rose breakfast on April 29, as usual, at the Westchester-Biltmore Country Club. Other features include the president's annual song recital, Ritz-Carlton Hotel, October 29; celebration of Verdi's birthday, October 9, Hotel Plaza, followed by a club members' musical; supper dance, December 3, and New Year's Eve supper dance.

### Clairbert for Minneapolis

Charles L. Wagner has booked Claire Clairbert with the Minneapolis Symphony Orchestra on December 19.

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## College of Fine Arts (Syracuse) Soon to Celebrate Sixtieth Anniversary

Present Faculty Consists of Twenty-five Teachers—227 Students Enrolled in Summer Session.

**SYRACUSE, N. Y.**—For nearly sixty years, the College of Fine Arts at Syracuse University, has been offering college courses in music to its students. During this time, notable performers and instructors have formed the music faculty of this college. Its graduates are to be found the country over. Some, like Richard Bonelli, Hallie Stiles, John Barnes Wells, Lucy Marsh, Alexander Russell, Frank Stewart Adams, George McNabb, Vernon de Tar, Frederick Schlieder and others are well known as performers.

Among the composers may be mentioned William Stickles, Charles Huerter, Russell H. Miles, Alexander Russell, Carolyn Summers and Frank Harmon. The teachers now engaged on the music faculty of various colleges and universities and normal schools run up into the hundreds; and an equal number are engaged as teachers of music in the public schools.

The present music faculty of the College of Fine Arts consists of twenty-five teachers, seventeen men and eight women. George A. Parker, for over twenty years director of the music department and for seventeen years dean of the College of Fine Arts, is now dean emeritus and professor of organ. To his credit stands a long list of performers and teachers who have received the principal part of their education from him. Although in his seventieth year, Dr. Parker was last year given an organ recital which was both musically and technically one of the finest recitals ever given at the University. Accepting only advanced organ students, his teaching is as positive and enthusiastic as it ever was. His ability and reputation constantly attract serious minded organ students. Professor Harry L. Vibbard, for over twenty years professor of organ and piano, has given

organ recitals the entire country over. He has been honored as a guest artist at such expositions as those held in St. Louis, San Francisco and Philadelphia. As a graduate of the College of Fine Arts, he is in sympathy with the purposes of the college and his genial personality is always an attraction to his students.

One of the most beloved members of the faculty is Dr. William Berwald, head of the composition department and professor of piano. Dr. Berwald's compositions are published by the largest and best known musical firms of this country. His published compositions number over one hundred and consist of orchestral scores, songs, piano pieces, cantatas and a large number of compositions for church use. In 1906, Dr. Berwald won the first prize and \$1,000 offered by the National Federation of Music Clubs for the best sonata for violin and piano. In 1927, he was awarded first place and a prize of \$1,000 offered by the National Association of Organists for the best composition for organ and orchestra. Like Dr. Parker, Dr. Berwald has a long list of composers, performers and teachers representing him throughout the country.

A relatively new member of the faculty is Professor Andre Polah, head of the violin department and conductor of the University Orchestra of seventy pieces. A former assistant of Ysaye and a conductor of reputation and experience, Mr. Polah has brought his department to the fore and has developed an amazingly fine orchestra capable of playing the finest symphonic works including the ultra-modern.

Since May 28, the orchestra has given nine public concerts at which it has performed such symphonies as Beethoven's Fifth, Schubert's Unfinished, Dvorak's New World, Brahms' C Minor and Tchaikovsky's Pathétique. To Mr. Polah must go credit for two exceptionally fine performances of Gluck's Orpheus given in February. Mr. Polah has already attracted to himself a number of advanced violin students who wish the advantage of orchestral experience.

Professor George Mulfinger, protege of Emil Sauer, a pianist of exceptional technic and fine musical qualities, is also a late comer on the faculty. Mr. Mulfinger has not only played repeatedly in this country but also, for three years, gave many recitals in Europe. Mr. Mulfinger recently appeared with the University Orchestra as soloist in Rubinstein's D minor concerto.

Dr. Jacob Kwalwasser, one of the noted authorities in the field of public school mu-

sic in this country, is head of that department. His ability and reputation are such that he has attracted a large enrollment of undergraduates as well as a goodly number of advanced students and supervisors who are doing graduate work. Dr. Kwalwasser is a member of the Research Council of the National Supervisors' Conference.

For seventeen years, Professor Belle L. Brewster has been a member of the voice faculty. Hallie Stiles, of the Chicago Opera Company, and Charlotte Snyder, of Desert Song and New Moon companies, received part of their earlier training from Miss Brewster. A pupil of Randegger and George Henschel, Miss Brewster is not only a first class voice teacher but a fine musician.

Grace Weymer, pupil of Carlos Salzedo, a member of the Salzedo Harp Ensemble and of the Lawrence Harp Quintette, heads the harp department with an enrollment of over thirty students. Miss Weymer had two tours last year and is booked for a large number of recitals for the coming season.

### Rosalie Miller Artist Scores

Arthur Hammerstein's Luana, a musical romance of the South Seas, based on the play, The Bird of Paradise, with music by Rudolf Friml, opened recently in Newark, N. J. According to reports it is promised a long run on Broadway. Among the cast, first honors seemed to go to Ruth Altman, in the title part.

The Evening News commented in part: "Miss Altman is too young to have seen Laurette Taylor, Bessie Barrascale or Lenore Ulric, as the heroine during the period Mr. Tully's play traversed the country. She understands the character, however and gives a portrayal that is admirable in its denotation of the girl's sympathetic nature, affection and despair. Her singing voice is one of the most pleasing heard in operetta or musical comedy here within a decade. It ranges widely, is flexible, pure and musical and skilfully controlled. In solos and concerted numbers, especially in duets with Miss Sylvia and Mr. Macaulay, she strongly recommended herself as a newcomer here."

Miss Altman is an artist-pupil of Rosalie Miller, and last season sang with excellent success several principal roles with the Little Theater Opera Company at the Heckscher Theater, New York.

### Carola Goya Returns for Tour

Carola Goya, of Spanish dance renown, accompanied by Hortense d'Arblay, her artistic director, has returned from a vacation spent in London and Spain. While abroad she made several successful appearances and prepared programs for her transcontinental tour in recitals of Spanish dances which is scheduled to begin in Atlantic City on October 21, under the direction of James B. Pond. The tour will embrace practically all the principal American cities and will be the

Established in a small way only five years ago, the College of Fine Arts' summer session has just closed a six weeks' session with an enrollment of two hundred and twenty-seven students, forty-two of whom are graduate students. Among the noted instructors who have attracted this large number of students are Will Earhart, director of music at Pittsburgh; George Gartlan, director of music in New York City; Robert Foresman, Elbridge W. Newton and Osbourne McConathy, editors and authors; Howard Hinga, supervisor of music in Rochester; Eddie Williams, director of music in Dallas, Texas; William H. Bryant, director of music in Terre Haute (Indiana) State Normal, and a staff of ten teachers drawn from the regular music faculty of the College of Fine Arts.

For next summer, the College of Fine Arts is planning on an increased number of undergraduate and graduate courses and an enlarged faculty of notables in the field of public school music.

most extensive that the popular young dancer has ever undertaken. As usual, Miss Goya will give a number of recitals in New York, the first being set down for late in November. She is to be accompanied on tour by Beatrice Weller, harpist, and Iturbe Ortiz, pianist.

### Alsen Scores in Hollywood Bowl

Elsa Alsen appeared at the Hollywood Bowl this summer with flying colors. She was enthusiastically received by the large audience which literally took the Wagnerian soprano to its arms and gave her a royal reception. As for the press, it was unanimous. Said Patterson Greene in the Los Angeles Examiner:

"Elsa Alsen became a member of the Hollywood Bowl Orchestra last night in the delivery of two great Wagnerian scenes. This seems a more accurate way of putting it than to say that she appeared as soloist. Mme. Alsen is not the sort of prima donna who shows off a voice while an orchestra strains an accompaniment in the background. She throws herself heart and soul into the making of music. Her reward was a demonstration that fairly shook the hills. Time and again she came forth to bow to the applause, while spectators shouted 'Bravo, Elsa!' Bowl audiences have claimed her as their own. Following Molinari's matchless reading of the Tristan and Isolde prelude, the arresting Alsen voice began the pleading first measure of the Love Death, which built to an ecstatic climax. Molinari was under no need to subdue the seething Wagnerian sonorities. Alsen's voice rose triumphantly above them, or mingled with them like an added nuance of orchestral color. Thereafter came the great Immolation scene from the close of The Twilight of the Gods. Beginning in a mood of elegiac tenderness, the singer presently rose to almost superhuman power and brilliance in the phrase of Flieg Heim, Ihr Raben. In the ovation that followed, there were many calls for the Battle Cry from The Valkyrie, but even a vocalist of Alsen's heroic caliber could hardly be expected to add such a taxing number to the mighty interpretations that she had already given."

### Guy Maier Has Strenuous Summer

Guy Maier has just concluded the most strenuous summer of his career. His interesting and unusual courses at the University of Michigan Summer School of Music have been attended by enthusiastic professional pianists and teachers from almost every state in the Union. Five of his students appeared with great success in faculty recitals at Hill Auditorium in Ann Arbor. His own concert there was attended by 2,500 persons. He also appeared with Mrs. Maier in a Brahms program for two pianos.

His now famous experimental classes were attended to the limit of their capacity, with many on the waiting list. Teachers were required to "listen in" on the beginners' class of children from four to six years of age which Mr. Maier taught in a unique and fascinating manner.

He is now resting in Ann Arbor and preparing for the completely filled up six-months' concert tour which is ahead of him.

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## *Some Activities of Recent Seasons*

**Carnegie Hall**, N. Y.—Recital, Yvette Le Bray, mezzo soprano

**Carnegie Hall**, N. Y.—soloist Banks Glee Club, Anita Loew

**Town Hall**, N. Y.—Recital, Yvette Le Bray

**Biltmore Friday Morning Musicales**, N. Y.—Yvette Le Bray

**Roxy Theatre**, N. Y.—soloist, Rosa Rubinstein, soprano

**Columbia University**, N. Y.—Carmen Micaela, Hazel Price, coloratura soprano

**Rivoli Theatre**, N. Y.—soloist, Alice Bussy, mezzo soprano

**Tivoli Theatre**, N. Y.—soloist, Alice Bussy

**Forum Theatre**, N. Y.—soloist, Alice Bussy

**Lenox Theatre**, N. Y.—soloist, Beatrice John, soprano

**Shubert Productions**—  
Student Prince, Alice Bussy  
Artists and Models, Betty Wayne

**Publix Tour**—Gail Webster, coloratura  
Frank Ruhf, tenor

**Keith Orpheum circuit**—  
Gail Webster, Frank Ruhf

**N. Y. Grand Opera Co.**—Gilda, Hazel Price, coloratura

**National Grand Opera Co.**—Gilda, Hazel Price

**Savoy Grand Opera Co.**—  
Violetta, Gilda, Hazel Price

**Alvino Grand Opera Co.**—Gilda, Violetta, Hazel Price

**Manhattan Opera House**—Lola, Anne Judson, contralto

**Beethoven Society**—soloist, Hazel Price

**Matinee Musicale**—  
Beatrice Lohre, dramatic soprano  
Gail Webster

**Montgomery Mason's Lodge**, N. Y.—Beatrice Lohre

**Mason's Contractor Ass'n.**, Brooklyn, N. Y.—Rosa Rubinstein

**Catholic Woman's Club**, Westchester County—Yvette Le Bray



**Puccini Grand Opera Co.**, High School Concert, Newark, N. J.—Nadia Fedora, soloist

**Asbury Park**, N. J., concert—Nadia Fedora, soloist

**New England Society**—Hazel Price, soloist

**N. Y. Federation of Women's Clubs**—Hazel Price, soloist

**Chautauqua Tour**—Gail Webster, soloist

**Eagle Philharmonic Band**, Trenton, N. J.—Anne Judson, soloist

**Phalo Society**, N. Y.—Nadia Fedora, soloist

**Rotary Club**, Washington, D. C.—Nadia Fedora, soloist

**Montauk Club**—Nadia Fedora, soloist

**Philemon Society**, Brooklyn—Gertrude Lyons, soloist

**Haydn Society**, Orange, N. J.—Myrtle McMichael, soloist

**Dante Allegieri Society**—Hazel Price, soloist

**Judson Memorial Church**—Carolyn Allingham, Anne Judson, soloists

**Alexander Baptist Church**—Carolyn Allingham, soloist

**Church of Christian Science**, Los Angeles, Cal.—Ruth Dewall, soloist

**88th Street Temple**, N. Y.—Beatrice Lohre, soloist

**Temple Emanuel**, N. Y.—Anne Judson, soloist

**Metropolitan Opera House, Philadelphia**  
La Scala Opera Co. Gilda, Hazel Price

**Academy of Music, Philadelphia**  
La Scala Opera Co. Rosina, Hazel Price

**Philadelphia Grand Opera Co.**  
Aida, Jerome Uhl, basso

**Boston Opera House**  
Violetta, Lucia, Gilda, Hazel Price

**Philadelphia Opera Co.**—Guest performance  
New Haven, Conn.  
Ballo in Maschera—Oscar, Hazel Price

**Cincinnati Symphony Orchestra**  
soloist, Anne Judson, contralto

**Branford Theatre**, Newark, N. J.  
soloist, Anne Judson

**Rialto Theatre**, Newark, N. J.—Anne Judson

**Cameo Theatre**, Brooklyn, N. Y.  
soloist, Gail Webster

**Fifth Avenue Theatre**, Brooklyn, N. Y.  
Gail Webster

**Educational Opera Co.**, Newark, N. J.—  
Rosina, Hazel Price

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## Erica Morini to Tour America After Absence of Seven Years To Give New York Recital at Carnegie Hall October 5

Well, here we are facing another season. What will the harvest be? Sentiment, it seems, is decidedly bullish, and some operators—pardon—managers, are looking forward to a bumper crop, with coffers clinking and making sweet music in their ears.

Of interest among traders is the announcement by the Metropolitan Musical Bureau of the return of that remarkable young violinist, Erica Morini, who will make a limited tour of America after an absence of seven years.

This visit, let history repeat, is Miss Morini's fourth, though a hiatus of nine years separates it from her American debut during the season 1920-1921.

In those days, critics did not hesitate to class her, a fifteen-year-old girl, with Kreisler, Heifetz, and Elman. Coming up for breath beneath the avalanche of tributes, she found herself the sensation of the season—a small-sized one in stature, standing not more than five feet three in her low-heeled patent-leather pumps.

For a short space, she was the subject of heated discussions by a horde of spiritualists and theosophists, who made constant incursions of the Beyond, seeking to pin her soul onto the astral form of some departed genius. The celestial realms rang with the page-call for Paganini, but stubborn silence prevailed.

The discussion never was settled. Personally, Miss Morini prefers to call her soul her own, if she might. But the public will not be thwarted of its just rights. She is reminded that her soul, her art, her home-life, her love-affairs—these all belong to the world, to that avid populace which, like Oliver Twist, comes back for more. More or less on account of the Paganini legend, Miss Morini during her childish years complained plaintively of her youth. She felt that the critics emphasized too strongly the prodigy part. To be called a miracle, as the New York Evening Journal then termed her, was to discount the good solid hours of work which she spent in practise. "Besides," she was quoted as saying, "I don't think the

idea is very complimentary to me, for you remember people in Paganini's day said that he was possessed of the devil. No, please believe that I have to work very hard. Perhaps, though, I shouldn't say 'work,' for I love to practise. If you want to know my idea of real work, it is a problem in itself."

Miss Morini added that she did not practise as most people understand the word. It is not the mere repetition of the notes, but concentration on the essence of the composer's meaning. Like the painter, she outlines in bold strokes the idea of the music, afterwards filling in the details. Concentration is her key to unlock that great reservoir of spiritual force in which lies the solution of every problem. "For, after all, it is spiritual, not intellectual understanding, that makes the artist."

But this older Erica, as reports from abroad assure us, retains the wild and wistful wizardry of tone that brought her fame as a child. Technic and more understanding the years have brought her, but the power to play upon the heartstrings of the world, that unfathomed secret is still hers.

So far, however, we have been presenting the stage Morini. There is that other equally dynamic Morini—a dark-haired, olive-skinned young woman who never walks when she can run, and whose voluble native German runs Floyd Gibbons' English a close second for the world's fastest talker championship.

She is, in many ways, a mere mortal like any other girl of her age. For instance, just like any ordinary garden variety of black-eyed Susan or Sally, Miss Morini nourishes movie aspirations. Perhaps some day—Hollywood—then Broadway with Erica Morini in—well, one thing is certain, it will not be in any sob-sister part. But a passion for the movies is not Miss Morini's only claim to mortality. That frailty that was Eve's and which flourishes apace in the ranks of her frail descendants—the love of adornment—has not spared her. Pretty clothes

sing an ever enchanting melody to her soul—a melody that resolves in barbarian chords of augmented reds and blues and yellows when she is in the privacy of her home. For public gaze she tones herself to walk abroad in minor.

Now, if the world is interested in knowing who are Miss Morini's favorite composers, she will gladly invite it to share her enthusiasms.

She has two—Bach and Beethoven.

"They are for me the two high peaks in music," she confesses. "Bach is my God. When I am sad, I play his music; when I am happy, he answers my mood. I don't think of him as serious—to be played with a big tone and the corners of one's mouth pinned down.

"When I hear a great artist play Beethoven—for instance, the Kreutzer Sonata—I want to say 'How wonderful that music is!' not 'How wonderfully you play Beethoven!' Beethoven is too great to be submitted to a performing artist's personality. For that sort of thing there are other pieces—Wieniawski, Sarasate, etc."

Miss Morini's pleasure at returning to America after so long an absence is unfeigned. She loves the agitated tempo of our cities. It suits her own restless spirit. She would like nothing better than to transplant the entire Morini family to American soil, but the task of uprooting six deeply rooted home-loving souls proves out of the question.

So she will compromise. A wild dash around the family circle in a series of hit and miss embraces, another dash across land and water. Four days after her arrival in New York, her first Carnegie Hall recital, scheduled for October 5. Then more dashing from this city to that—Father Time is flying and so is Erica.

But the old gentleman will find himself no match for the fleet-footed Erica. Three months later, she will land in Vienna—perhaps a bit short of breath, but looking forward to her next American season. D.

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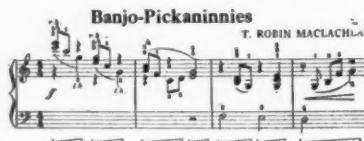
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### San Francisco Gives Rodzinski Great Praise

The San Francisco critics quite outdid themselves in heaping praise on Artur Rodzinski, the distinguished conductor of the Los Angeles Symphony Orchestra, upon the occasion of his guest appearances with the San Francisco Symphony in July. They all granted him a sweeping success.

For instance, Marjory M. Fisher in the News commented in part: "To make the San Francisco Symphony Orchestra play as it did on Tuesday night is a tremendous achievement. Seldom if ever has the orchestra given so fine a performance. The concert was a triumph for Rodzinski and demonstrated what a master conductor can accomplish in eight hours of rehearsal. For it was a new orchestral vision that Rodzinski showed us. . . . Conducting with a simple directness and economy of motion Rodzinski drew from the orchestra a performance that won him the greatest ovation of the current season."

In touching on his rendition of the Tschaikowsky fourth symphony, this same critic said: "More than one auditor was heard to remark that never had he enjoyed this work so much." The Bach toccata and fugue "was given a stupendous performance," and "Rodzinski's reading was superb." Later of Liszt's Les Preludes, the critic said: "Rodzinski gave a magnificent reading which revitalized this sonorous score."

In summing up the long report, the writer commented: "The orchestra apparently enjoyed Rodzinski's leadership quite as much as the audience and cooperated with him to such an extent that there was not a discordant note to jar the aural sensibilities. It was evident that Rodzinski had won the admiration of his orchestra early in the rehearsal period. Next Tuesday's concert will undoubtedly bring Rodzinski another tumultuous ovation. Would that he were to be here for a longer period."

Ada Hanifin, in the Examiner, was of the opinion that "the praiseworthy rumors that preceded his guest appearances here were not extravagant ones. Rodzinski is analytical. He penetrates the heart of a composer with a searching eloquence. He absorbs the composer's message, but before he transmutes it in tone to his audience it has passed through the prism of his own personality."

Such phrases as "pervaded and dominated the program," "Definitely and dynamically the young Los Angeles maestro imparted some of his own dramatic force into the readings," "the orchestra played as it has rarely done under an alien baton," "Rodzinski brought to it (Tschaikowsky's fourth) a tremendously effective finale after the interlude of full harmonics . . ." "To have infused new vitality and meaning into the threadbare Strauss waltz were enough for any conductor to have consummated in one evening. Rodzinski did infinitely more."

On another date the News critic commented: "Auditors found this personable director a musical giant, a master of the baton who has the ability to get every ounce of

constructive energy from each number of the orchestral group. He brought new life and vigor to the fourth symphony of Tschaikowsky, giving it one of the most stirring readings within recent memory."

The San Francisco Call-Bulletin carried such glowing expressions as: "with such consummate mastery of melodic and harmonic content—applause punctuated with bravos—it was a superb reading, and verily



ARTUR RODZINSKI

a performance in which leader and personnel were happily adjusted . . . mastery of the development to a coda of overwhelming majesty."

### How Pianos Grew

In 1925 the piano house, J. C. Neupert of Bamberg, Nürnberg and Munich (Germany), issued a modest pamphlet containing a history, largely in pictures, of the development of the piano. The work was excellently done and has found so much recognition that it has been reprinted. For those able to read German and interested in the piano it will prove of value.

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## Erich Kleiber, the Idol of Berlin, Has Enjoyed a Colorful Career

The New York Philharmonic's New Conductor Was Appointed to the Berlin State Opera House at the Unprecedented Age of Thirty-Three—Keeps the German Capital in a Whirl—Is Married to an American Girl

Erich Kleiber, who comes to New York this fall to conduct the Philharmonic Orchestra, is one of the most exciting personalities in European musical life. Ever since he was appointed general musical director of the Berlin State Opera House he has kept the German capital in a turmoil. At the unprecedented age of thirty-three he took over a position which had always been

in which he was not interested he seldom honored with his presence and this led to his being expelled a year before he should have graduated.

But his extraordinary talent as conductor soon won him an engagement at Darmstadt at the Court Theater of Ernst Ludwig, Grand Duke of Hesse. The old nobleman still takes a paternal interest in his young protégé. Then his brilliant gifts got him the position of general musical director at Mannheim, before he had even reached the age of thirty. In 1924 the Intendant of the Berlin State Opera, Max von Schillings, was on the lookout for a new first conductor, and Kleiber was called for a guest performance. His leading of *Fidelio* was such an overwhelming triumph that he was at once given a long term contract with the *Generalmusikdirektor*. Kleiber, of course, does not take that title seriously, but merely accepted it because it was the fashion. He is a confirmed republican at heart and believes that ability, not lengthy titles, should be paramount in judging the performance of a conductor.

Since coming to the German capital he has also conducted in many other important cities. In Paris, for instance, he is a great favorite and his concerts in Rome are always sold out. The Soviet Government has also invited him on several occasions to conduct in Leningrad, but, despite his success there, he has only been able to accept their invitation on one occasion. Last year he conducted the Vienna Philharmonic Orchestra on an extended tour through nine of the principal German cities. This orchestra, which is perhaps tonally the finest in Europe today, is at its best under Kleiber's sensitive baton and has never won such plaudits as on this trip. His triumphs in Buenos Aires have already trickled through to the States. This splendid orchestra, which has been led by Nikisch and Weingartner, is much underestimated, and under Kleiber classes with the world's best.

Americans will be interested to hear that he has been married for four years to a charming American girl who has already presented him with two children—a girl two years old and a boy born only last July. Their marriage was a real romance. They met in Buenos Aires and, although neither was at all proficient in the other's native language, they were engaged within less than a week and married four weeks later in Germany.

So the coming of Erich Kleiber to New York this fall will be one of the events of the season. You may be assured of one thing: There will never be a dull moment at any of his concerts. He gets all the melodic beauty out of the classics and has a distinct flair for the modern and will have several first performances on his programs.

### Peabody Conservatory Scholarship Examinations

Examinations for scholarships at the Peabody Conservatory of Music will be held on Monday, September 29. Two scholarships will be offered in piano, one in organ, one in violin and three in voice. These scholarships are the Frederick C. Colston Piano

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September 13, 1930

## THE KEDROFF FAMILY

By A. Krupin.

(Excerpts from an article printed in the Russian magazine *Theatre and Life*)

"This amazing quartet has returned to Paris from New York. Here they are, the peaceful conquerors of exacting Paris, of formal London, of Berlin, severe in musical criticism, of sensitive, gay, but understanding Vienna, of expansive America, and in the near future of almost the entire world, for the Kedroff Quartet is being urgently invited to Australia and Japan."

"I have often spoken of the Kedroffs and shall do so many times more, and with deep gratitude. But at the present moment I wish to speak of the younger generation of the Kedroff brothers. Alas! These youngsters have completely reversed a law that I had considered as originated and proven by me. You see, I had the temerity of claiming that persons of unusual talent, so to speak, monopolize, exhaust, steal the creative powers of their younger generation, leaving them only the mediocre. And behold: both families of the Kedroff brothers,—Nicholas and Constantin,—brilliantly so far as they are concerned, and humiliatingly to my philosophical predictions,—have gaily, with childish glee, upset all my theories."

"Elisabeth, daughter of Nicholas Kedroff, acts, and excellently, in the European offshoot of the Moscow Art Theatre, where the best and most experienced artists protect, appreciate and love her."

"The son of Nicholas Kedroff, Nicholas Jr., is an exceedingly musical and talented youth, a pianist and composer, who is working with

the greatest zeal and success, learning the secret laws of musical lore and expression."

"Natalie, the eldest daughter of Constantin Kedroff, takes singing lessons of Mme. Therese Leschetitzky. She is in exceedingly



THE FAMILY OF NICHOLAS KEDROFF,  
founder of the Kedroff Quartet which is returning in October for its fourth and last consecutive season in America.

skillful and, what is of particular value, strict hands. Nathalie has already learned four operas, but she is strictly forbidden not only to appear in any of them, but even to sing one of the airs in public. Her teacher-professor justly fears that premature responsibility may injure the very young, barely formed, voice. She also fears that the laurels of too early success may turn the pupil's head. Yes, I know how strict these teachers of true art can be. Take the great Everardi. He treated his pupils even too severely, but no one dreamed for an instant of being hurt; all knew that with pupils who had no

She has danced repeatedly in Barcelona, in the Russian Opera, under the direction of Mr. Vassiloff, and danced with much success... Personally I know little of the Art of Terpsichore, but true artistic beauty I seem to recognize faintly through some instinctive sense. I saw her gavotte, but how can I describe all its beauty? . . .

"As I write these dilettante comments, I learn that Olga Kedroff is engaged for a tour of Italy and has already left Paris.

"Dear child! May God send thee happiness. May nothing evil, cruel nor dark touch thee, thou who art the child of a fine, strong and robust heritage. . . ."

## Mme. Marchesi's Pupils Heard

The annual July pupils' concerts of Mme. Marchesi's London, Manchester and Paris Schools were a great success. The excellence of the voices, style, diction, and choice of selections were admirable.

The examination of the London classes preceded a recital by Blanche Marchesi. To give her pupils the benefit of appearing before a capacity audience and critics, Mme. Marchesi presented her opera and concert classes in the middle of her own recital.

A high light of this concert was the scene from Werther, sung and acted by Gladys Fields, a light contralto and the possessor of a rare voice, charming grace and beauty, who represented Charlotte. Belle Antonina made an admirable Sophie. This same number made quite a sensation at the preceding Paris concert. Kate Bean was also ideal in beauty of voice; she is a light soprano, having fine style, diction and intelligence.

Ethel Davies astonished everyone by singing the air from Rossini's Tancredi, full of runs and difficulties, as easily as if she were a light soprano. She is a contralto! Rossini's works, now so popular in Paris, demand well trained interpreters, and Mme. Marchesi's contraltos are taught to overcome such difficulties. They have their voices trained like instruments and learn the singer's literature from the 12th Century to Debussy.

Richard Lynex, a professional baritone, sang a Hugo Wolf group with charm and distinction. Mairi Owen scored in an impressive rendition of Elizabeth's greeting.

Mme. Marchesi's Paris, London and Manchester academies re-open on September 15. The teacher herself is in Paris for three school terms and two months a year at her other studios. Trained teachers fulfill important posts in both her English schools.

This last season has been especially busy for Mme. Marchesi. The criticisms about

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Concert Manager

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her own singing have been glowing in their praise. The London Observer said in part: "It is a lesson in itself to hear Schumann's Aus Meinen Tränen sung with such absolute control. In these things she shows triumph of method and of real study—a message worth handing on."

And the Daily Telegraph: "It all goes to prove that Mme. Marchesi understands the art of music and interpretation as well as she understands the art of singing—which is saying a good deal."

## Mrs. Hall at Sherman Square Studios

During June and July, Addye Yeargain Hall conducted two sessions in Normal Training for Teachers in Piano Class Procedure at her studios on Fifty-sixth Street, New York. The personnel of these classes represented the teaching profession of many states, including North Carolina, Florida and Georgia. New York and New Jersey contributed most heavily to the enrollment.

Mrs. Hall's training is known as a graduate course, and only those teachers are accepted who can show training, experience and musical background as pianists. The new situation presenting as it does the psychology of the new education, demands a new technique in class procedure. The new situation is considered from every viewpoint, and teachers are helped to make their adjustments to its conditions and demands. Class teaching is not new. Liszt taught his piano pupils in classes. Today's piano teacher must not only become a class teacher but also a modern class teacher. In the new we see reflections of the old. The reconciliation of the two is the basic principle of Mrs. Hall's work, which does not sacrifice the science of music, but adds to that technic and theory, the new approaches and procedure.

Lecturers on the summer school program were Richard McClanahan, Floy Rossman, Franklin Dunham, Charles M. Tremaine, Frank Patterson, Margaret Anderton, Ella H. Mason, Jean Clinton, Paul Kempf, Mildred Weston and Duncan MacKenzie.

Mrs. Hall will open the fall season with a Normal class for teachers in her new Sherman Square Studios in New York.

## Edoardo Sacerdote Reopens Chicago Studio

Edoardo Sacerdote is not only a fine musician, but also a man of broad culture. He acquired the degrees of LL.D. and Ph.D. in Turin, Italy, and M.A. in Leipzig, Germany. His superior work as instructor of the voice and his high musicianship were recognized by Dame Melba, who pronounced



EDOARDO SACERDOTE

him an authority on vocal problems and musical interpretation.

Mr. Sacerdote has conducted operas and concerts practically all over the world. His studios reopened in Chicago on September 11, and his classes of opera at the American Conservatory are scheduled to begin October 1. Sacerdote, as heretofore, will present his students in opera performances regularly at Kimball Hall. The opera classes meet twice weekly, and after the first few lessons the various members are grouped in certain operas and are assigned parts. The classes then take the form of rehearsals.

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SCENES OF THE AUER FUNERAL

These photographs were taken in front of Campbell's Funeral Parlors, New York, just before and as the remains of Leopold Auer, the great violin teacher, were borne to the hearse which took them to the Ferncliff Mausoleum at Hartsdale. The throng which sought admission to the funeral services was so great that more than a thousand people had to remain outside. (Photos by Cesar Algen.)

## FANIA BOSSAK FINDS STILL GREATER INSPIRATION

Advances Own Public Career While Teaching Others—Preparing Fall Recital Which Will List Many Interesting Novelties—Some Reminiscences of Lilli Lehmann

Fania Bossak, mezzo-soprano, is an American artist of Russian birth. Her early schooling was acquired in this country and Boston was her youthful stamping ground. She came to New York from the Hub City

savatory, and in Berlin with Lula Mysz-Gmeiner and Lilli Lehmann.

Speaking of her association with the great Lehmann, Mme. Bossak told the writer that studying with her was one of the most strenuous activities she had ever experienced. "There was no such thing as fatigue to Mme. Lehmann. She would work from early in the morning until very late at night; and when I knew her she was in the latter years of her life. Her will was indomitable, which I am sure accounted to a great extent for her untiring energy, for it was something more than mere physical power."

"When Lehmann would tell an artist-pupil that she was pleased with her work, I assure you that that pupil would be elated, because accomplishment meant to Lehmann the acme of perfection. She was a fiend for details and every detail had to be perfect; hers was a typically German attitude toward things—perfection or nothing. The amount of work put into the accomplishment of perfection was discounted if the end were achieved."

Under this regime Mme. Bossak was trained for many years and when she returned to the United States in 1922 she was confronted with the difficult situation of being a German-trained artist in a country that was still seething with German antagonism. Her heart was set on concertizing but she was advised to wait. During that time she undertook some teaching and found that she had an extraordinary ability for it; in fact she loved it. She decided to combine her public work with her teaching and this has proved a very valuable combination.

There are times when Mme. Bossak does not know which field she likes best. After she began concertizing in this country she found so much favor with her audiences that she wondered if she should not devote all her time to that; then she would return to the city and take up her teaching again and another feeling would take hold of her. At present she is preparing for her fall recital while continuing her teaching.

Mme. Bossak is a concert singer. "I have never sung opera," said the artist, "because in concert I am my own mistress, and that is a source of great satisfaction to me. I can bring out my own individuality and I am convinced that concert singing has by far a greater scope for emotional and artistic expression. I also think it is the real test of musicianship and harder by far to make good in this than opera, for reasons which are entirely too obvious for me even to mention."

"The interesting part about my teaching," Mme. Bossak said, "is that I find a greater incentive for my own work when I am instructing. I seem to find inspiration in observing talent develop, and I am constantly finding new ideas of interpretation while helping others to express themselves."

In speaking of her forthcoming recital Mme. Bossak stated that there will be listed a number of new and interesting Russian songs and of course her favorite lieder. "I had been in hopes of going back to Lehmann this year to prepare some of my programs," she told the writer, "but this privilege was to be denied me; however, I hope to carry on her ideals just the same." Ideas which have been recognized the world over, but in Mme. Bossak especially through a "voice

rarely beautiful and curiously individual," as a Boston daily stated.

After her recital at Town Hall last April the New York Herald commented about the mezzo soprano that she "revealed talent for interpretations and great sincerity of purpose."

In Boston she found favor which was especially well expressed by the Evening American, which said in part: "In addition to a linguistic facility Mme. Bossak has many accomplishments and abilities. She is musically intelligent, she has emotional and dramatic understanding and feeling. She can build up her climaxes dramatically and does not make them melodramatic. She has a

voice of pleasing, often beautiful, quality and expressive power. A musician who clearly understood the meaning of a phrase. In fact she seems to have everything a singing artist needs—a pleasing personality, and ability to put over a song were not the least of Mme. Bossak's talents."

### Cowell Opera at Carmel

An opera by Henry Cowell, entitled *The Building of Bamba*, was given at the Forest Theatre, Carmel, Cal., on August 23, with Cowell at the piano. On the same program was a work called *The Four Spinners*, by Edgar Cheetham.

## RADIO FANS' AND FAVORITES' PREFERRED SONG LIST



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THEY DID NOT TELL ME (High and Low Voice) .....	<i>Oscar J. Fox</i> 50
The music of this song offers an inspired reflection of the poem and its interpretation calls for sincere emotional qualities on the part of the singer.	
ROSEMARY (for Remembrance) (Med. Voice) .....	<i>Vaughn deLeath</i> 50
Lovely melody in semi-popular ballad vein with abundant opportunity for expression and interpretation.	
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Negro dialect song of particular charm.	
ROSES OF MEMORY (High, Med., and Low Voice) .....	<i>Bernard Hamblen</i> 50
A delightful musical setting to a charming poem of happy reminiscences.	
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IN A JAPANESE GARDEN (Med. Voice) .....	<i>Wilbur Chenoweth</i> 50
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WITH LOVE ALONG (Med. Voice) .....	<i>Gustav Klemm</i> 50
Of appealing melodic charm with effective setting.	
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## London Hears Some Interesting Novelties

A Great Pianist—Some Typically British Works and Their Composers

LONDON.—Although there has only been one actual "First Performance," i.e., Leos Janacek's Wallachian Dances, a sprightly and attractive series of six "delicatessen" which deserved the success they had, a number of interesting and little-known works have been performed at this week's Promenade Concerts, chief among which were Mahler's first Symphony (in D), William Walton's viola concerto and Vaughan Williams' Pastoral Symphony. We have also had a visit from that magnificent pianist Elly Ney, who gave a superbly beautiful and sensitive performance of the solo part in Tschaikowsky's concerto No. 1 in B flat minor, admirably accompanied by Sir Henry Wood with the orchestra, who are settling into their "stride," and a very good "stride" it is too.

### MAHLER SYMPHONY

The Mahler Symphony created rather a mixed impression; one bearded listener felt so strongly about it that he gave vent to boos and hisses which caused more amusement than anything else on the part of those around him. But it is doubtless one of the "big" works of the present day, not only in length but in texture and musical significance. It is impossible to say that it is not reminiscent; one can sometimes almost give chapter and verse from the works of another great German, but all the same there is an individual utterance which has all its own peculiar significance. I am not sure that the solemn rising of the eight horn players at a time of stress gave more poignancy to that utterance, but I am sure that it must have made it easier for them to voice it!

In addition to Mme. Ney, the other soloist at the same concert was Marian Anderson, who possesses a very beautiful and well-trained contralto voice.

### BRITISH COMPOSITIONS

William Walton's viola concerto and the Vaughan Williams Pastoral Symphony were performed cheek by jowl, at the British Composers' Concert on Thursday, the respective composers conducting. The two works are as different as the two men appear to be, and in exactly the way in which one would expect, and yet both are straightforward, direct and harmonically comprehensive. The concerto, in which Bernard Shore gave a very able performance of the solo part, is full of attractive ideas, well put together, and obviously the work of a stylist. The scherzo and the last movement (allegro moderato) appealed to me most, and without meaning any disrespect to Mr. Walton I felt that "nothing so became him as the manner of his ending." It was utterly beautiful and serene, like some cool mountain top reached at the close of a somewhat arduous day.

Dr. Vaughan Williams, of course, took us back to the pastureland, a world of green fields, gently waving trees and little streams murmuring softly to themselves as they caress the rounded pebbles over which they



Starting for a week-end trip to the mountains.

play. It was a beautiful performance, and the ethereal voice of Dorothy Silk, in the wordless vocal part, fitted perfectly into the general scheme.

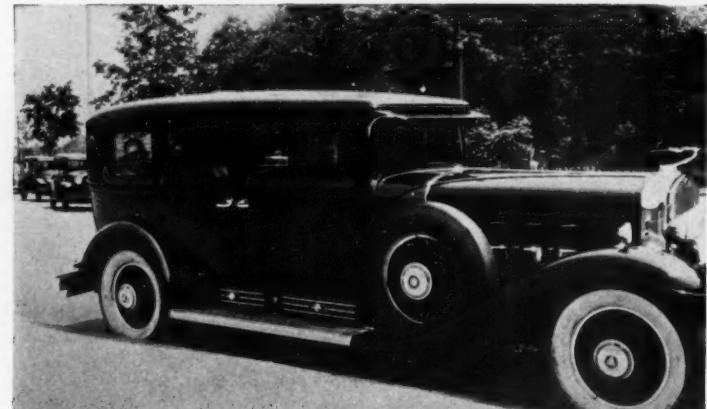
GLADYS CROOK.

### The Photodrama, Chopin, to Tour America

Chopin, romantic of romantics, has always been a favorite with writers and dramatists, and numerous attempts have been made to place his great personality on the stage or between book covers. It remained for the moving pictures to make this attempt entirely successful. The photodrama, Chopin, is announced for its first American tour during the coming season. It is to be accompanied on tour by an orchestra, every musician in which is a solo artist. This alone is sufficient to lend the film distinction, but it is given added lustre by the fact that it has received the commendation of the National Federation of Music Clubs through Mrs. E. H. Cahill, chairman of the Federation's Motion Picture Department, who, in the club magazine, speaks of it as an unusual attraction; Mrs. Elmer James Ottaway, national president of the Federation; and Mrs. Edgar Stillman Kelley, past national president and Ohio state president.

The picture is called La Valse de l'Adieu, and its theme song, or rather theme music—for it is not a song—is Chopin's posthumous waltz in A flat. The story of the play is woven about this music, its composition and dedication.

Every lover of Chopin—and who is not?—will welcome the arrival in America of this photodrama and the orchestra by which it



When the popular soprano returned to New York after European engagements, her welcome home gift from her husband was a sixteen cylinder Cadillac.



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is accompanied and which makes music an integral part of the presentation.

### Helen Moore Plans Active Season

Helen Moore, head of the piano department of Rollins College, Winter Park, Fla., has been coaching during the summer at the American Conservatory, Fontainebleau, France. This is the third consecutive year in which Miss Moore has held a scholarship there.

Last winter this young artist, who numbers among her teachers Harold Bauer, Wynne Pyle and Isidor Philipp and who was a Juilliard fellowship student, made over thirty appearances in various cities of Florida. These recitals, all enthusiastically praised by press and public, were in addition to Miss Moore's regular work at Rollins College. The pianist's summer studies have again been supervised by Isidor Philipp, under whose guidance she has prepared new programs for the coming season. Miss Moore has also been studying the harpsichord and enlarging her repertoire of old music, some of which she hopes to present soon in harpsichord recitals. On September 11 she played a group of Isidor Philipp's compositions at the Salle Jeu de Paume in Fontainebleau.

In October Miss Moore will return to Rollins College to take up her work there. Other plans for the winter include an all-Chopin program in Winter Park and recitals in Orlando, Jacksonville, Tampa, Sarasota, Daytona and other Florida cities.

### Florence Macbeth Resting After Sixth Season at Ravinia

After finishing her sixth season with the Ravinia Grand Opera on Labor Day, Florence Macbeth went to Minneapolis to visit her mother and she will return to New York soon to prepare for her busy concert season. The Chicago critics were unanimous in their praise of the gifted coloratura's singing in the Barber of Seville, Martha, Fra Diavolo, Masked Ball, La Rondine, Lucia di Lammermoor, Rigoletto, La Juive and Tales of Hoffman.

### Jessie Fenner Hill Returning Soon

Jessie Fenner Hill, who has been spending the summer abroad, having gone to London

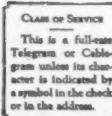
especially to coach some of her pupils who are appearing there, will return to New York soon. She will remove her studios from the Metropolitan Opera House building, announcing her new address later.



GLEN DRAKE,

tenor, and Arthur Bullock, the former's first teacher, at Fall Brook Falls in the foot hills of the Adirondacks. This falls, surrounded by a twenty-acre plot on which log cabins are being constructed, will be the summer camp of these two musicians. Mr. Drake is busy preparing for a tour which will take him to the Middle West and Southern States in October. Since his portrayal of Don Jose in Carmen with the Leginska Opera Company in English, which was so successful, Mr. Drake has been in demand for appearances in this opera where local companies have been organized. Miss Leginska praised Mr. Drake's portrayal highly.

## WESTERN UNION



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Jules Falk, Noted Violinist and Director of Music of the Steel Pier at Atlantic City, received the above message in appreciation of a new attendance record set August 31st. The paid admissions to the Steel Pier for the day numbered just a few under 60,000.

## Frederick Stock Receives Munich Ovation

Conducts Bavarian State Orchestra at Yearly Festival—First Foreign Conductor Thus Honored.

MUNICH.—The regular opera-festival season of this summer was enlivened and augmented by a musical event of international importance: Frederick Stock, the eminent conductor of the Chicago Symphony Orchestra, conducted the entire Bavarian State Orchestra, comprising 125 men, on the occasion of its yearly festival concert at the Odeon. It is the first time in the history of these concerts that a foreign conductor has been chosen as leader, and it is doubly gratifying that the choice fell upon an artist of such great pre-eminence as Frederick Stock, one of the most successful pioneers in America's cultural life.

Stock had chosen for his program the Brahms third symphony, From the Northland, by the American composer, Leo Sowerby, and Ein Heldenleben by Richard Strauss. Even after the first rehearsal (at which the writer was present), the entire orchestra gave Stock a rousing ovation, recognizing in him evidently one of the truly great orchestral leaders and interpreters of the present day, and at the concert itself this opinion was endorsed by a capacity audience comprising a number of Germany's leading musical personalities. The orchestra has never played better, with greater rhythmical and dynamic precision, with greater beauty of sound than on this occasion. Stock spent lavishly from his apparently unlimited sources of interpretive and emotional powers. His is the eloquence of the fanatic in things musical. He traced the Brahms Symphony to its romantic sources, and so was able to reproduce all its subtle poetry and infinite delicacy. The beauty of the melodic outline as well as the meaning of the minutest detail were revealed with convincing eloquence and welded into a structure of overpowering grandeur.

Great as the interpretation of the Brahms Symphony was, it was superseded by that of Ein Heldenleben. Munich, the home-city of the idolized Strauss, is particularly critical in regard to the interpretation of his works. But the consensus of opinion among the musical elite was: that a performance of such marvelous technical and interpretive perfection as rendered by Stock had not been heard here before. Stock, who prefers to conduct without scores, is as much at home in this work as to use a homely expression—within his four walls; his knowledge of the countless and most intricate details, his thousandfold dynamic gradations, discreet and powerful accentuations are as astonishing as the amazingly youthful fire of his interpretation. A spirit closely akin to creative genius manifested itself

here. With the sounding of the very first measure an atmosphere of overwhelming intensity was established which lasted throughout the entire work and seemed to leave the audience breathless. At the end a tense silence prevailed which was almost as impressive and eloquent as the performance itself. Then the entire audience rose to its feet and broke into spontaneous, long-lasting applause and excited cheers for Stock and his splendid players. Only on rare occasions has the Odeon witnessed similar scenes of enthusiastic approval.

Leo Sowerby's suite, Impressions gathered in the Lake Superior County, was also most warmly received. It is the work of a highly pleasing creative talent, perhaps less impressive in regard to thematic invention than as a convincing proof of the young composer's subtle perception of the possibilities of impressionistic orchestra sound. This work, its effectiveness entirely dependent upon the subtlety of technical and tonal interpretation, also received a performance perfect in every detail, and the composer, who was present, was repeatedly recalled.

This concert, in itself highly gratifying as a splendid artistic event, is also proof that Europe is beginning to take some active interest in America's musical doings, and it is particularly gratifying that Frederick Stock, whose work represents a quarter of a century of America's musical progress, was chosen as its most representative exponent.

ALBERT NOELTE.

### Activities of Anton Bilotti

Among the engagements which Anton Bilotti will fulfill the coming season are the following: an appearance with orchestra under Monteux when he will play the Liszt A flat concerto, in December; appearances in Holland, November 25-27, at which time he will also broadcast; later again in Holland with the Mengelberg Orchestra, when he will interpret the Beethoven E flat concerto; also an engagement to play with the Lamoureux Orchestra under Wolf and with the Conservatoire Orchestra with Gaubert in the spring, and a recital at the Champs Elyse Theater in May.

Carl Fischer, Inc., has just accepted five of Mr. Bilotti's compositions for publication.

### Prihoda Coming Again

Vasa Prihoda, violinist, will return to America shortly, making his first seasonal appearance at Carnegie Hall on November 8. Prihoda will be under the management of Richard Copley.



DR. FREDERICK STOCK

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**PIETRO YON****WORLD FAMOUS  
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852 Carnegie Hall, New York**Arthur Kraft's Summer Colony at Watervale**

The summer classes of Arthur Kraft, voice teacher, are held in Watervale, Mich., one of the most pleasant spots on the Great Lakes. Forest-clad hills, the sandy beaches of Lake Michigan and Lake Herring, the bracing air of the north woods, combined with the solitude and freedom from distraction which such a location affords, all make this an ideal working place for the music student. A group of cottages, each one of which is within walking distance of the Watervale Inn, form the colony, and the students live in these cottages or in the hotel, according to their preference. The inn, a well known summer resort, is situated on the shore of Lake Herring, a short distance from Lake Michigan, and is noted for the excellence of its cuisine, the numerous outdoor sports offered, and for the regular weekly recitals by members of Mr. Kraft's classes.

Mr. Kraft has selected as a motto for his pupils, "Work, Recreation and Rest," and of these three, the greatest, of course, is work. Recreation and rest, in such surroundings, are certain to take care of themselves, and the students spend many enjoyable hours on the beach, in hikes through the woods and at picnics and parties. However, each of them has for his practice and lesson hours a schedule which must be strictly adhered to. The practice huts, located at a sufficient distance from each other to afford opportunity for uninterrupted study, are small and furnished only with piano and chair, but with windows looking out into vistas of forest



**ARTHUR KRAFT**  
and a group of his pupils. Mr. Kraft is second from the left.

leading down to the waters of Lake Herring. The official accompanist is William Hughes, who has been given by popular vote the title of the busiest member of the colony. On the wall of each hut is a schedule giving the hours at which he will assist the different students. Besides his work at these practice periods, Mr. Hughes is the accompanist at all the lessons at Mr. Kraft's studio.

This studio, which is a part of Mr. Kraft's summer home, is a mecca for all the community. It is situated on a hilltop overlooking the lake, and so magnificent and inspirational is the view that students usually arrive early for their lessons in order to enjoy a few minutes' contemplation of its beauties.

The season just past was marked by various special events. On August 6 a trip was arranged to Interlochen Bowl to hear The Messiah. The work was presented by the A Capella Choir and massed choruses, and the soloists included two members of the Watervale colony, Mr. Kraft, tenor; and his pupil, Mary M. Reimann, contralto. The soprano was Lois Johnson, and the bass, Marcus Kellerman.

On August 10, Norman Brelos, tenor, appeared in the first of the weekly recitals at the colony. The second of the series was given on August 17, and featured Mary Reimann, John Curry and Norman Brelos. Liza Lehmann's Persian Garden and Bach's Coffee Cantata were also presented as part of the summer's program.

The members of the class in voice culture this summer were: Elizabeth Oliver, Oak Park, Ill.; Mary M. Reimann, Oil City, Pa.; Carol and Norman Brelos, and Arthur Seman, New York; Gloria Dunn, Dorothy Brown and Helen Prausnitz, Chicago; Ethel Von Eisenhauer, Detroit; Dorothy Felham, Glen Ellyn, Ill.; Avery Johnson, Batavia, Ill.; Lyle W. Moore, Spokane, Wash.; Carl Burson-Wynkoop, Manasquan, N. J.; and John Curry, Winston-Salem, N. C.

**Hilsberg Enthuses Connecticut Audience**

The Danbury Evening News reports a recital by Ignace Hilsberg, celebrated Polish pianist, at the Curtis School, Brookfield, Conn., on September 23. The critic says that wild applause called the artist back to the piano for four brilliant encores.

"In the work of this able musician," says the critic, "the people of this vicinity were afforded a rare opportunity. Mr. Hilsberg displayed an exquisite clarity of touch and a precision rare in a pianist, executing compositions by Liszt, Chopin, Schumann and others so as to reveal the great beauty of the



**CHRISTINE LOOS,**  
(left) as the Witch in *Das Hollische Gold*, and (right) a recent photograph taken in Berlin

**Christine Loos Reengaged for Saarbrucken Opera**

Christine Loos returned recently from Europe on the Bremen, filled with enthusiasm over her season of operas at Saarbrücken, Germany. Although she had previously sung in opera in Italy with much success, her German debut was as Ortrud in Lohengrin, on September 20, 1929, at Saarbrücken, where she sang the entire season.

In all her roles, the American dramatic soprano made an excellent impression. Following her debut, the Zeitung was of this opinion: "She possesses a clear and powerful voice. She takes the high notes with perfect ease, the voice always remaining pure and full."

One of Miss Loos' best portrayals seems to have been that of the Queen in Schwanda, which attracted considerable attention during the season. The Volkstimme of April 26, said: "Christine Loos sang the role of the Queen with an opulent voice of great carrying power." The Landes-Zeitung thought she "gave an animated portrayal of the role and sang most expressively."

She had equal success as the Queen in

composers' inspiration. His ability to interpret varying moods was remarkable."

Evidently Mr. Hilsberg won the approval of his Connecticut audience, as he has that of audiences in New York and various other cities of America and Europe.

**American Music in a Scottish Library**

As a result of the efforts of the International Reciprocity Department of the National Federation of Music Clubs, a lending and reference library of American works has been formed in the Scottish National Academy of Music, St. George's Place, Glasgow, through the influence of Dr. William G. Whittaker, Principal of the Academy. Any individual or organization interested in

Hans Heiling. The Landes-Zeitung of December 21, 1929, commented: "She displayed a rich voice of unusual carrying power," while the Abendblatt described her voice as "a soprano of beautiful quality."

Miss Loos also sang the witch in *Das Hollische Gold*. In this role the "dynamic carrying power of her voice" was especially commented upon by the Zeitung. Owing to her success in this and other roles she has been reengaged for all next season, which speaks highly for the ability of the American artist, who prior to going to Italy where she made her debut two years ago, was soloist at the Church of the Beloved Disciple in New York City.

Miss Loos attributed the brilliancy of the season and the high standard of the operas produced at the Saarbrücken Opera to the able management of Intendant Dr. George Pauly of Berlin, internationally known, who also recently conducted a splendid season at the Theater Pigalle in Paris. Miss Loos returned to Saarbrücken on the SS. Dresden on August 28.

V.

placing music in this library may communicate with Mrs. Helen Harrison Mills, 1200 Columbia Terrace, Peoria, Ill.

**John W. Claus Reopens Studios**

John W. Claus, teacher and pianist of Pittsburgh, Pa., will open his season in that city on September 15. Mr. Claus has recently returned from Los Angeles, Calif., where he has held special artist piano classes during four consecutive summers.

One of this teacher's most prominent artist-pupils is Virginia Hewett Fisher, pianist and accompanist, of West Virginia, who has had successful appearances in the Far West, as well as in the eastern states. She has been tutored by Mr. Claus both in Pittsburgh and in Los Angeles.

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JOHN AMADIO AND FLORENCE AUSTRAL

**Austral Acclaimed in Australia**

On the writer's desk are reams and reams of printed matter concerning recent appearances of Florence Austral and John Amadio in Australia. There is so much of it that it is impossible to find time to read it all, to say nothing of reprinting it, and yet wherever the eye pauses it finds expressions of praise so extraordinary and amazing that were not Austral the subject of them, one would hesitate to give them credence. They are from the Australian papers, and they but reflect what has been said in the papers of England and of America since this amazing young woman was discovered by Albert Coates a very few years ago.

This is the sort of comment one reads: "A perfectly wonderful voice, amazing skill, a lively intelligence, a glowing intensity, all informed by unerring judgment."

"The voice is of extraordinary beauty," says the same writer. "The volume, where strength is needed, is immense. For all this one was prepared. What was perhaps hardly so definitely expected was the infinite delicacy, the perfect control which the singer's excellent judgment dictated and which her great skill always made possible wherever these gentler methods were desirable."

Again, "The vast audience gave the singer an overwhelming, almost embarrassing ovation," and, further on, "Where everything was done so beautifully a detailed discussion of the rendering of each item would perhaps be less welcome than a recapitulation of the outstanding glories which shone through every interpretation. One observed that there was no display of any description, no deliberate making of effects, only a complete and genuine absorption in the content of each successive item, . . . What shall be said, what adequate words of eulogy can be found for a singer who does with equal perfection items of such diverse composers as Brahms, Weber, Wagner, Strauss and Verdi? . . . Brunnihilde's battle cry provided one of the greatest thrills of the very thrilling occasion. One understood why Florence Austral is widely acclaimed as the greatest living exponent of this part."

And so on, so much more in this one item that even a suggested outline of it becomes impossible; nor is Mr. Amadio's part of the program forgotten, for the writer says, "Of John Amadio's contributions, it must for the present suffice to say that he is far and away the finest flautist one has ever heard in any part of the world."

These quotations are taken from a single

paper and concern a single concert. Throughout the Australian tour critic after critic strove in vain to find terms adequate to express his feeling of admiration for this astonishing singer. Austral's trip through Australia was a triumphal progress. It is beginning to be a recognized fact that her trips through the world are invariably triumphs.

**A New "Who's Who" of American Modernists**

The International Society for Contemporary Music, United States section, has just issued a "Who's Who" entitled American Composers of Today. This catalogue was compiled by Claire Reis, after having been discussed at numerous meetings of the executive board of the I. S. C. M., U. S. section, during the past two winters. It is excellently gotten out and gives just the information which people of all sorts are looking for, especially those seeking a knowledge of modernistic composers with performances in view. A foreword explains that the book is not intended to be complete, as, in the very nature of things, this would be impossible. Young composers are appearing on the map daily, some of them no doubt with great talent. Other composers whose names are known were either difficult to locate or did not forward the society the necessary complete information in time for use.

The book, which contains fifty pages, is made up of two sections, the first section being devoted to modernists and containing fifty-five names; the second part giving a list of all of the names of living American composers of any note, and some of the younger ones.

The first part of the book is simple in design. At the head of the page is the composer's name, immediately underneath which is the place and date of birth. Then follows a list of works, the date of completion, the length of time necessary for performance and whether published or in manuscript. At the foot of the page is a record of performances, which is valuable and important, since it indicates how far the composer has succeeded in winning recognition.

Some of the composers are native Americans, some American residents born abroad. Among these are the following: Joseph Achron, Hans Barth, Nikolai Berezhowsky, Ernest Bloch, Carl Engel, Isadore Freed, Samuel Gardner, Louis Gruenberg, Richard Hammond, Sandor Harmati, Tadeusz Jarecki,

Werner Josten, Charles Martin Loeffler, Leo Ornstein, Dane Rudhyar, Carlos Salzedo, Lazare Saminsky, Bernard Wagenaar and Hermann Hanz Wetzler.

This is a remarkably useful and welcome book.

**Harold Land's European Successes**

Harold Land, baritone, who sailed last August for Europe, has been upholding the fine impression which he has attained for himself in the musical world through his artistic singing. He was engaged by Sir Don Godfrey to appear as soloist in Bournemouth, England, with orchestra on September 21. He will give a recital in Dunsbury, September 20, and one in Douglas, Isle of Man, September 23. Mr. Land will return to America early in October when he will resume his teaching and concert engagements.

**Mae MacKenzie Opens Fall Season**

Mae MacKenzie, pianist and teacher, of Pittsburgh, Pa., who opened her 1930-31 season on September 2, is an exponent of the "Matthay Principles" of piano playing as taught by Tobias Matthay, with whom she studied in London. She has also spent some time in Berlin as a pupil of Josef Lhevinne. From these connections it may be inferred that Miss MacKenzie is an artist of no little talent and skill, and she is, besides, a thoroughly experienced musician and pedagogue whose former activities have included the direction of the music department of Pennsylvania College for Women and several years as a lecturer on music appreciation.

The various courses of training offered in Miss MacKenzie's studios include instruc-



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tion for pianists of all grades, and it is this teacher's practice to demonstrate the progress made by students under her guidance by presenting, from time to time, various artist-pupils in recital. Her final program of last season featured the following students: Marion Haines, Marion Slocum, Nancy Metcalfe, Lura Stover, Margaret Johnson and Jane Schlotterer Cooper.

Miss MacKenzie has a well established reputation as a concert pianist, and has made joint appearances with Maybell Davis Rockwell, contralto, before many prominent schools and clubs and in several festivals.

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**Philipp Abbas Locates in Chicago**

Philip Abbas, Dutch cellist, who last spring was heard at the Chicago Civic Opera House, will hereafter make his home in Chicago, where he already counts many friends and innumerable admirers.

Born in Amsterdam, Mr. Abbas played all over Europe as head of the Abbas Quartet.



PHILIPP Abbas,  
Dutch cellist.

tet, an organization of four brothers, and later he became first cellist of the Symphony Orchestra of Aachen, Germany, appearing thereafter not only throughout Germany but in various European countries, as soloist. More recently he gave a recital at Queen's Hall, London, and then came to America where he was engaged by Leopold Stokowski to join the Philadelphia Symphony Orchestra. For seven years Mr. Abbas was first cellist of the Detroit Orchestra under Ossip Gabrilowitch.

Mr. Abbas is a happy addition to the musical fraternity of Chicago, where he already occupies the place he so well deserves. Besides concertizing he will soon open a studio in that city, and will be assisted by Mrs. Abbas, a well known pianist and accompanist.

**Claude Warford's Paris Activities**

Claude Warford entertained a large number of guests on August 21 in his private theater on the Boulevard Montmorency, with a presentation of The Dress Rehearsal, an operatic revue that he will present in New York upon his return in the fall. Among those singing principal roles were Marion Callan, Emily Hatch, Dorothy Fraser, Florence Martin and Agnes Forde, sopranos; Elsa Wiemann, Alice Lorey, Marion Wolcott and Madeline Mapes, contraltos; Stanwood Dobbins and Wolfgang Schlubek, tenors; Edgar Laughlin, baritone, and Benjamin King, bass.

**Arthur Wilson to Reopen Studio**  
September 15

John Percival, baritone, second in the North Eastern District Atwater Kent Contest last season, made twenty-five appearances as a result. One of these was at Portland, Me., with Mr. Neily's chorus in

the Bach St. Matthew Passion, in the part of Jesus. A reviewer called him "the best bass-baritone among the young singers ever heard in the city."

Ben Redden, tenor, who will give a Jordan Hall recital on November 22, made a fine impression at Ocean Beach, Me.; although engaged for one appearance, he was immediately re-engaged for the following week.

Corinne Paine, soprano, and Arthur Fleming, tenor, have completed the two months' season at the Oak Bluffs Church, Martha's Vineyard. Both singers were chosen in June for the quartet at St. Mark's, Brookline.

All of these are pupils of Arthur Wilson, who will reopen his studios on September 15.

**Leon Carson Artist at Asbury Park, N. J.**

Constance Clements Carr, soprano soloist at the First Presbyterian Church, Passaic, N. J., appeared as soloist with the Monterey Concert Quintet, under the direction of



CONSTANCE CLEMENTS CARR,  
artist-pupil of Leon Carson.

Harold M. Stillwell at the August 31 Sunday evening concert at the Hotel Monterey, Asbury Park, N. J.

Before a large and attentive audience, Miss Carr sang two groups of songs, including an aria from Der Freischütz by Von Weber, and the artistic use of her beautiful lyric voice brought forth demands for many encores. This was Miss Carr's second consecutive annual appearance at the Monterey and immediately after the concert she was engaged for the third time.

Vera J. Kerrigan, well known accompanist, was at the piano for Miss Carr throughout the evening, her brilliant support adding greatly to the enjoyment of the evening.

Miss Carr is an artist-pupil of Leon Carson, whose New York studio is now in the Sherman Square Studios.



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## TAKING MR. BEETHOVEN TO NEW PLACES

By Robert Reade

(From the Toronto Star Weekly.)

I am an inveterate traveller. By chance I met the Hart House String Quartet crossing Canada on my way to the Orient. Their experiences give some idea what gamut of life these wandering musicians cover, ranging from every strata of society. Jazz fiends may think them highbrow, but they are the world's greatest democrats. They are linked in indissoluble amicable union, even more than Dumas' Three Musketeers. Our train stopped for thirty minutes at a northern railway divisional point. A walk was proposed, and I joined the Quartet, tramping the stainless snows.

Not far away we came to a Hudson's Bay trading post. Huskies rushed out barking furiously at us as at strangers, but the factor coming out seemed to recognize my companions and quieted the dogs. To our amazement he said, "I know you fellows, I

voted to their art than in a big musical center. They had to sell the most subtle shades of the world's greatest music to people who liked concertinas and could even get a tingle in their toes from a mouth organ. The first sweep of the bow stopped the shuffling of feet. There was an atmosphere of religious solemnity as the fiddles soared higher than the town's leading church soprano and the big fiddle reached depths lower than the hand-pumped organ. The concert was a success. Bolder and more articulate members of the community sent letters which read "Your visit was the greatest event in our lives, we shall never forget it, it was a revelation."

And so this group of four keep going year after year to the world's music centers as well as to the backwoods country, continuously taking Mr. Beethoven to new places.

*Solon Alberti Active All Summer*

Solon Alberti, pianist and accompanist, who, in addition to his other activities, is coaching a number of prominent singers, has enjoyed a busy summer. He closed his New York studios on June 14, and he and Mrs. Alberti arrived next day in Atlantic City, where Mr. Alberti directed the Sunday afternoon concert and evening performance of Martha by the Atlantic City Steel Pier Opera Company. They left immediately after the last curtain call for Chicago. The Albertis had been married for some two months at that time, but, as this was their first opportunity for a honeymoon, some of their friends celebrated the occasion with a belated shower of rice.

After a short visit in Chicago Mr. and Mrs. Alberti went on to Denver, where he had been engaged to teach at the Lamont School of Music summer session. Soon after his arrival he took up his work, a sixty lesson a week schedule with a large opera class. The last two weeks of this course were marked by many activities, among them a recital by Mrs. Alberti, a lecture, sponsored by the Denver Post, by Mr. Alberti and an evening of opera by his pupils.

An engagement to conduct more performances of the Steel Pier Grand Opera Company recalled Mr. Alberti to Atlantic City, and this was his next goal, although brief visits were made on the way to Kansas City and Ravinia and to Winona Lake, where he accompanied Kathryn Meisle in a recital.

Mr. Alberti finds that the coming months will be equally busy, and, since his New York studios were among the first to reopen, the activities of his fall season fairly overlap those of the summer.

*Claude Warford Pupils at Chateau Thierry*

For the third consecutive summer, Claude Warford presented a number of his singers in a festive musical at the Methodist Memorial at Chateau Thierry. These musicales were largely attended, the mayor of the village being present in addition to a great number of "social lights." Most of the numbers were naturally sung in French, but at the close of the program two concerted numbers, MacDowell's Thy Beaming Eyes and Warford's Twilight for Dreamin' were given. Probably the outstanding successes of the afternoon were the Faust quartet, sung by Marion Callan, Emily Hatch, Stanwood Dobbins and Edgar Laughlin; the Card trio from Carmen, by Agnes Forde, Alice Lorey and Elsa Wiemann, and the quintet from Carmen, sung by Florence Martin, Madeline Mapes, Marion Wolcott, Stanwood Dobbins and Wolfgang Schlubek. Willard Sektberg and Benjamin King officiated as accompanist.

*Alton Jones' Pupils Win Honors*

During the last New York Music Week Contests, Jeanne Tanenbaum, a pupil of Alton Jones at the Institute of Musical Art, won the gold medal in piano in the Junior Division. Vivian Scadron and Serena Rackow, private pupils of Mr. Jones, were awarded silver medals.

Mr. Jones recently concluded his teaching at Columbia University (Summer Session) where his schedule was entirely filled on the third day of registration. Two private pupils of Mr. Jones, Estelle Bloch and Isadore Maiman, gave recitals, in August, at the university for guests and members of his summer class. Mr. Maiman gave a successful recital on August 15 at Roerich Hall, New York.



THE HART HOUSE STRING QUARTET,  
tramping the Canadian snows in their great musical mission "of taking Beeethoven to New Places."

have often heard you over the radio and I have got your records and photographs." In proof of his statement he went to his shelves, took down two discs and set them going on an old phonograph. They were French-Canadian folk songs. "And do you sell any of them?" he was asked. "Yes, heaps of them. The Indians up this way like them." The poor Ojibways who, turning their hard-won pelts into glorious music instead of gaudy blankets, attest the Quartet's success in spreading music culture through farthest North America, coined a special title for Boris Hambourg, the man with the big cello. They call him "Chief Big Noise."

That episode is only one of the innumerable colorful experiences that befall these artists, as they wend their tuneful way from coast to coast, playing to farmers and fishermen, coal miners and gold miners, trappers and mushers, university students and music clubs. If you talk to them you find that what gives them their greatest glow is not their memory of the plaudits of refined and sophisticated audiences in the big cities like New York, Paris or London, but of the little audiences in the small places to whom they gave like magicians from another planet their first glimpse of a new world of art. They are like so many Columbuses continually lost in awe and delight at the discovery of new audiences. When I asked the Quartet how they arranged their concerts in many out-of-the-way small places, I was told that some local musical highbrow—they are everywhere, even the worst catgut places—suddenly gets an acute fit of indignation against the local musical culture. The boys are all buying saxophones on the installment plan, the girls are all Rudy Vallée crazy. The younger generation does not know that there is any music other than a Congo love call. "We must get some real music for once," says the highbrow—"let us have the Hart House Quartet." The village fathers hold their hands up in economic horror. The Hart House Quartet at internationally famous prices! That will cost more than the village pays in a whole year's taxes, but the local musical highbrow is persistent, guaranteeing any deficit himself. The Quartet comes, bringing Beethoven, Mozart and Haydn with them. The hall is packed, but perhaps out of curiosity. The Quartet did not come on the stage laughing like big leaguers playing a languid ball game in the sticks. They played with even greater de-

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ALVIN L. SCHMOEGER ..... Sec. and Treas.  
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LEONARD LIEBLING ..... Editor-in-Chief  
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NEW YORK SEPTEMBER 13, 1930 No. 2631

Oh, modernistic composer, quo vadis?

One man's Milhaud is another man's poison.

Piano Industry—practising twelve hours per day.

Enter the greatest radio season in the annals of  
airy art.

Tell me which operas you like and I'll tell you  
who you are.

Some of the greatest musical artists never won  
a scholarship.

If an amendment were passed against Bach, no  
home would be without him.

In the Telegram: "The two things that cause the  
most unhappiness are envy and static."

"Is Conversation a Lost Art?" asks the Evening  
Post. Not with some impolite concert and opera  
goers.

The old-fashioned composer quailed when his  
music was attacked; the modernistic composer swells  
with pride.

The only persons who seem to know how to sing,  
play, and compose correctly are some of the critics  
on the daily papers.

Count that autumn day lost, whose low descending  
sun will not see a boatload of returning musical per-  
sonages land from Europe.

Among the truly edifying and instructive events  
of the coming musical season in New York will be  
the Wagner lecture-recitals of Walter Damrosch,  
to take place January, February, and March, at Co-  
lumbia University and Town Hall. Mr. Damrosch's  
elucidations, together with his examples on the piano,  
remain the chief informative source outside of  
the opera house, for Wagner learners as well as con-  
firmed devotees.

What in the world does this mean, announced in  
the French press: "M. Silvio Lazzari may plan to  
produce a musical broadside to point out by studied  
exaggeration the atrociousness of the esthetic ten-  
dencies of certain contemporaneous composers en-  
amored of ugliness and oddity?" If M. Silvio Lazzari  
does what he threatens, he would be wasting his time,

for nothing more ugly and odd could be contrived  
than some of the modernistic works already in  
existence.

A symphony by Donizetti, written for piano when  
he was about sixteen years old, and orchestrated later  
by Masetti, will be performed in New York next  
winter under the direction of Tullio Serafin. It is  
reasonably safe to assume that the work stands in  
the same relation to Donizetti's operas, as does  
Wagner's early C major symphony to his music  
dramas. The two symphonies in question were not  
even early indiscretions, but merely exercises.

Olin Downes, writing to the New York Times  
from California, where he attended the annual outdoor  
festival of the Bohemian Club, says that in the  
gold rush days of '49, when a San Francisco music  
critic wrote anything an artist did not like, the artist  
went to the newspaper office and took a pot shot at  
the music critic. We are surprised that brother  
Downes exhumes and publishes such dangerous ancient  
history. It might give an idea to some of the  
artists scheduled to appear in New York this season.  
We, for one, now intend to wear a bullet proof  
jacket, ride in an armored car provided with a  
machine gun, and carry an automatic pistol in every  
pocket.

Deems Taylor in his column, Words and Music,  
in McCall's, remarks that about the only kind of  
music that the New York Philharmonic-Symphony  
Orchestra did not play in Europe was American  
music. Mr. Taylor thinks this was a mistake. In  
the first place, he says, it would have been tactful  
towards us poor Americans, whose orchestra, after  
all, it is. In the second place, it would have been only  
just. Mr. Toscanini has been sufficiently lambasted  
because of his sins of omission, and we need  
scarcely add anything on the matter here. The  
answer to all of it is obvious enough, and it is im-  
possible for Mr. Toscanini to allege any worth while  
excuses.

The idea of the international reciprocity committee  
of the National Federation of Music Clubs of  
putting American music within reach of Europe is  
excellent. One of the first fruits of this plan is the  
arrangement with the Scottish National Academy of  
Music to have American compositions on file in the  
Academy's library. The plan includes the lending  
of this music so that it shall serve the whole of Scotland,  
and that any member of the Incorporated Society of Musicians or the British Musical Society  
may borrow for consultative purposes these scores,  
by post if he lives at a distance. If this plan is enlarged  
and other libraries undertake to circulate  
American music, our composers here will naturally  
have many additional chances of European performances.

## WAGNER NO JEW

In the New York Times of September 7, Herbert  
F. Peyer, its new Berlin musical correspondent, contributes an interesting article in which he discusses Dr. Julius Kapp's recent discovery that Wagner's published autobiography, *My Life*, was issued by his family practically as written by him, with only very slight and unimportant editing done by Mme. Cosima and Siegfried.

The world in general had supposed that the original draft had been much altered by Wagner's wife and son, especially in regard to passages concerning his birth, Mme. Wesendonck, and Minna Wagner.

It now turns out definitely and authoritatively that *My Life*, as it appears in print, is in essence exactly as Wagner wrote it. The few changes from the original are so slight in word and meaning that they are not even worth quoting.

The most significant point in connection with the whole matter concerns the famous statement by Nietzsche that Wagner's authentic draft of *My Life* commenced with the sentence, "I am the son of Ludwig Geyer." As Geyer was a Jew, Nietzsche's assertion started the widespread belief regarding Wagner's Hebraic extraction.

A few weeks before his death, Siegfried Wagner permitted Dr. Kapp to examine the manuscript of the composer's autobiography. No such sentence as the one given by Nietzsche, appears in any part of the volume, and the philosopher's statement in consequence must be looked upon either as a deliberate piece of malice after his break with Wagner, or else as the first of those hallucinations which ultimately resulted in his complete madness.

Forever laid, therefore, is the myth concerning the Jewish origin of Richard Wagner, and the con-

In the midst of drought comes rain. In the  
midst of discouragement and despair comes relief. Day always follows even the longest night,  
and the present is never so dreadful as it has ap-  
peared to our fevered and fear-laden premoni-  
tions.

It is fear of the future that causes the crisis  
of the present. Business concerns retrench as  
a matter of caution; individuals restrict pur-  
chases to the bare necessities because, as they  
will tell you, "they do not know what is going to  
happen."

But, human nature being what it is, improve-  
ment is already in sight. Better times are in  
the offing. Human nature, being what it is, finds  
long-continued self-denial, generally speaking,  
and except in rare cases, an impossibility. Even  
in war, which is the most lasting of human  
calamities, people after a time come to scorn  
danger. They refuse to be eternally repressed.  
History tells us that times are never so gay  
as when a country is at war or a city in a state  
of siege.

The present business depression is already  
showing signs of giving place to normal, healthy  
resumption of trade. The world is weary of  
repressing its innocent desires. It has lived  
below its accustomed standards until its long-  
ing for life has reawakened its courage. No  
longer is it willing to skulk in cellars, hiding its  
head in fear of a mythical evil future.

Men and women are permitting themselves  
small indulgences; soon they will be indulging  
themselves as freely as in boom times, with the  
result of course, that boom times will be on the  
way—for it is freedom of purchase that makes  
the world move and provides employment to  
keep even the least efficient workers alive,  
housed, fed and comfortable.

A healthful sign is a renewed interest on the  
part of parents in the future of their children.  
Educational advantages that were allowed to  
lapse last year are being resumed. Young peo-  
ple who have professional careers in mind, who  
are ambitious, but who have resisted the urge  
during this period of doubt, are no longer willing  
to bury the natural impulses of their gifts and  
talents. People are finding repression a fore-  
runner of depression and altogether too difficult  
—and absurd. As the season dawns the hu-  
man herd awakens, stretches itself and goes  
about its work and play with renewed vigor.  
It has had a period of repose after the mad rush  
for pleasure, the stampede towards speculation  
and extravagance, that led to last year's panic  
and all of the stress that has followed. Men  
and women said to themselves that they had  
been living careless lives, and promptly went  
to the other extreme. From too careless they  
became too careful.

Now they swing again, this time to a happy  
medium of moderation. Today these overcau-  
tious people have the knowledge of comforting  
bank balances to their credit. What they have  
not spent they have saved, and this security will  
give them the courage for free expenditure.

Change is the order of life. We have just  
been through a brief (and not too acute) period  
of what we call "hard times"; we are now  
clearly on the up-swing and it will depend  
largely upon the individual to make the recovery  
rapid and complete. The cure at the present  
time and in the near future must consist largely  
of talk, the right kind of talk. Optimism must  
replace pessimism, and will replace pessimism  
if only we will take the trouble to see the good  
rather than the evil signs and portents. An  
easy matter.

Join the optimists!

troversy that raged so long on the subject. Never-  
theless his music belongs alike to Jews and Chris-  
tians, for great art is the property of all the world,  
and its appeal is through itself and not because of the  
nationality, race, or religion of its creators.

The MUSICAL COURIER is always pleased to hear  
and publish facts that tend to prove that America  
is not unmusical. News has just come in that on  
Sunday, August 31, the Steel Pier at Atlantic City,  
accommodated almost 60,000, who enjoyed the various  
musical attractions that were offered on that day.  
This paper is naturally a "booster" of music in  
America, and is always glad to be able to refute the  
wailings of a certain class of musical publicists who  
constantly deplore the fact (?) that we are not as  
musical as they are in Europe.

# Variations

By the Editor-in-Chief

I have been re-reading some of the writings of the late Henry T. Finck. Only eighteen years ago he penned a paragraph which must make music lovers smile today:

According to the London Telegraph, Brahms is still so greatly misunderstood in England that "a good performance of a symphony or a sonata is an event." Who would have thought it? It would be very interesting to know just how many English concert-goers really and truly love Brahms. Would a thousand be too bold a guess?

Outside of Germany, there is no country which now values Brahms more than England.

America, too, is in the list of Brahms worshippers. In fact, his music no longer is looked upon with misunderstanding in any land of culture.

Brahms has won his position and will hold it, because his music is based on the highest aesthetic principles; because he lived and thought in an atmosphere of musical culture; because he rid his soul of much of the dross of human existence and sent it soaring to noble and exalted aspirations; and because he believed firmly in that artistic structure of music which used Bach as a foundation and Beethoven as the roof. Brahms ribbed it around with substantial walls that no amount of criticism or ridicule could shake.

Of the Brahms songs, Finck wrote: "The songs of Wolf resemble those of Brahms more than those of any other master, being for the most part equally dry, abstruse, and uninspired." Those Wolf songs which resemble Brahms' are the former's best. It is the ambition of every really serious modern song writer to be able to equal those inspired creations of Brahms, "Wie bist du meine Königin," "Wie melodien zieht es," "Minnelied," "Feldeinsamkeit," "Waldseinsamkeit," "Liebestreu," "Heimkehr," "Ständchen," "Sohnsucht," "In der Ferne," "Der Kuss," "An eine Aelsharfe," "Der Schmied," "Vier Ernste Gesänge," "Frägen," "Die Mainacht," "Sapphische Ode," "In der fremde," "Von Ewiger Liebe," "Immer leiser wird mein Schlummer."

Brahms, like Liszt, no doubt said to himself: "I can wait." Most of the modernists are saying the same thing. To some of them the world feels like replying: "You can? Well, here's a napkin and a menu. Go ahead and wait."

Sometimes I wonder whether musical transcriptions and paraphrases really are the artistic crime some purists pretend them to be. After all, some of the "offending" transcribers and paraphrasers were Handel, Brahms, Schumann, Liszt, Saint-Saëns, Tschaikowsky, Gounod, Busoni, Brassin, Tausig, Kreisler, d'Albert, Heifetz, Seidl, Godowsky, Rosenthal, Elman, Hartmann, Berlioz, Weingartner, Spalding, Hutcheson, Rachmaninoff, Strauss, Moszkowski, Sarasate, Hubay, Stokowski, Dohnanyi, Casella, Debussy, Ravel, many others, and—Bach!

Have you ever noticed how irreproachably respectable nearly all the Wagner heroines are—Irene, Senta, Elizabeth, Elsa, Eva, Brünnhilde, Fricka, Freia, Erda, Waltraute? Even Gutrune, Sieglinde and Isolde are more sinned against than sinning. Brangane was a noble soul who did her duty according to her lights; Venus was born to the business of love; and Ortrud does nothing worse than scold her legally wedded husband and try to fire him with the ambition he ought to have.

Then there is Kundry, thoroughly respectable, so far as an audience is able to judge at a Parsifal performance. Something is said, of course, about her being a compound of Herodias and the Magdalene and having sinned some centuries before, but her only opportunity for misbehaving in Parsifal she leaves unused in Act II, and later repents bitterly for something she did not do. There can be nothing more respectable than that.

An unsuccessful composer takes this humorous view of his fate: "Formerly I used to think my works good, but the publishers wouldn't believe me; now I think my works bad, and the publishers do believe me."

If ever you are asked point blank what you think of the music of today, remove your cigarette from your mouth, flick off the ashes, blow several smoke rings, reflectively watch them float upward, and then say slowly: "I think the music of today is in a period

of transition." No one dares contradict. I got that dodge from a musical authority who lectures at ladies' colleges.

The coming season promises every kind of piano art, and all the lesser listening pianists should bag a lot of experience climaxed with the customary conviction on their parts that they could play just as well as those confounded great ones if only the great ones didn't play so well.

A composer who does not wish his name to be used, communicates from Lucerne, Switzerland: "At Dubeli's restaurant here, they have a table at which Richard Wagner used to drink his beer every day. I sat at the table and drank beer, but I must confess that I could not think of a single theme as good as any of those in Meistersinger or Tristan and Isolde."

"Oh, for a new Wagner to come to earth," pleads O. P. E. And the world to listen again to those controversies, bickerings, and quarrels? Besides, what's wrong with the old Wagner?

"It must be wonderful to sit in a symphony orchestra and hear all that wonderful music," a young lady said to the silver-haired oboist. "I don't hear it, I play it," answered the ancient piper.

Bach's Passion? Writing fugues.

Musical middle age is when one begins to use such phrases as "mere virtuosity," "the tawdry glitter of Liszt," "the banalities of Puccini," "the applause of the groundlings," "the faded romanticism of Chopin," and "the decadence of the art of singing."

During a Metropolitan Opera matinee in Atlanta last spring, a local business man asked another in the lobby: "Have you the time?" "Well, I really haven't," was the answer, "but I feel it my duty to be here to help boost our city."

The opportunities in America are wonderful, and open to all. Given the necessary ability, Bach interpreters and bandits have equal chances to succeed.

Edna Darling, of the Metropolitan Musical Bureau, sent out the following questionnaire recently to the New York music critics:

'Tis true, a music critic's lot  
Is none too hot.  
He is the prime endurance quitter,  
A wonder that he's not more bitter!  
But he is not.

Therefore, it is our sole intent  
By pity rent,  
To make him our contrite amends  
When haply concerts he attends  
For tickets sent.

Thus, we would ask his choice to know  
Of aisle and row.  
Whether on center aisle or side,  
What other critics would he bide  
Near to his woe?

One of the critics answered in kind, with the attached:

Carnegie's centre aisle  
Is where I like to while;  
At Town Hall, on the side,  
I much prefer to bide.

Which critic nigh to me?  
Why—really—let me see—  
Well, strictly sotto voice,  
Fr—k Pe—ins is my choice.

The reason I will tell  
Why we get on so well  
I always am in key  
With him, and he with me.

There's naught our peace can mar  
You see, in short, we are,  
When all is said and done,  
Two souls that snore as one.

S. R. reports by postcard: "Directly across the road from the stage-door of Symphony Hall, Boston

. . . not fifty feet distant . . . is a home-made sign in an apartment-house window

Studio Coach  
Jass a specialt

Reger's Serenade lasts forty-five minutes. Too long for a serenade. The lady might take cold.

"Bach feeds the mind," Debussy wrote, "but not the emotions." Chaconne à son gout.

When prima donnas quarrel, the impresario falls into a state of alarmed neutrality.

A Danish scientist says that people should live to be 150 years old. Critics, too?

The largest newspaper in Radolfzell, Czechoslovakia, printed the following paragraph recently: "On September 10, in honor of St. Cecilia, the Rev. Dr. Weber will give a dinner at the parish house, for the members of the church choir." That was honor indeed for Saint Cecilia, and it is to be hoped that the appetites of the pastor and his singers before the Lord did full justice to the fame of the saintly lady.

E. F. asks: "What has become of Carpenter's Skyscrapers? I wonder if he has torn it down and is erecting something bigger and better in its place?"

This column, always alert in the interests of justice and truth, hastens to publish the attached communication:

New York, August 26, 1930.

Dear Sir:

This is what your Variations stand for in my thoughts (read down the first column):

Vigor, vim, vitality  
Admirable, appealing, animated anecdotes  
Righteous, reasonable, rollicking remarks  
Impressive, inspiring, inimitable ideals  
Alive, alert, amusing articles  
Tingling, tactful, tasteful titbits  
Instructive, ingenuous, impish ideas  
Optimistic, opportune, original observations  
Numerous, novel, newswy notes  
Sparkling, sagacious, select STYLE.

Much luck to you for the coming season!

I. G. BONCONI.

To make this department readable before the musical season commences officially, always has been a herculean task. I have resolved to ask my readers for aid this early autumn, and if they have interesting answers to the following questions, I would appreciate their immediate despatch by air mail or special delivery:

Does the French musical expression, "demi-quart de soupir," mean "half a quart for supper?"

Is the sourdine which violinists use the same kind that makes a delectable dish when grilled and served on toast?

Should a telescope bag or a plain portamento be used when travelling?

What part of the vocal apparatus is the dithyramb?

Has your motor car an auto-harp?

What kind of nuts are used in the making of saltarellos?

When a critic attacks the subject of a fugue, could that be referred to as "roast dux?"

What kind of suspension is it when a pupil suspends payment on lessons received?

What is the Stuttgart pitch, and why is it not used by our baseball clubs?

Explain the lyre. What makes him do it?

Name some other tonic beside celery.

In a three-quarter violin, what is the rest of it?

When Heifetz goes fishing does he use a sympathetic string?

Is the bite of the spinet deadly?

Should ristretto be eaten with a fork or a spoon?

Do you reed much?

Has your home Pandean pipes or sanitary plumbing?

How many horse-power is the Panorgue?

Do you lie on the sofa after practicing?

Is Siegfried a Mimedrama?

How often do you have your nails manichorded?

When a woman plays the organ could you call that manual exercise?

Is the Kyrie a centerboard yacht or single barreled?

What are you more afraid of, a cornet-á-pistol or infinite canon?

When a boy, what was your favorite key, and did your father ever take it away from you for staying out too late?

Do you care for the large forms? Name some

prima donnas who represent your taste in that line.  
How many bars are there in a drinking song?  
What kind of a study is doxology?

Moriz Rosenthal announced not long ago that he would give a recital of new piano music and in consequence several hundred such compositions were submitted for his use. He writes: "I found sixty-three of those works to be meritorious and worthy of performance. I have therefore abandoned my projected 'modern' recital, for not only would it have lasted five hours, but would have created 6,300 enemies for me as well—without counting the audience."

The musical dog days are over, and the only tonal barks in evidence now are those which put into our port with cargoes of returning singers, players and conductors.

The Imperial Library at Pekin contains 600 books on Chinese music. Fewer volumes could not possibly explain it.

Now that Toscanini is to rule Bayreuth, one cares not what alterations he makes in the Wagnerian traditions, so long as he does not suggest any changes in the beer of Bayreuth.

What has become of the ancient custom of forcing children to take piano and violin lessons? And what has become of those lessons? Have Czerny and Rode gone for good?

I plan to outdo even the modest radical modernist composer by writing an opera in which each member of the chorus is to have his own leit motif.

"It is an interesting speculation," says a London contemporary, "as to what entitles a country to be called truly musical." That is very simple. It must refuse to recognize its native composers of good music, make millionaires of its writers of popular songs, and its newspapers invariably must allude to opera singers as "songbirds."

It is almost time for some ghoulish biographer to discover that Chopin's compositions were really written by George Sand.

M. B. H. asks and answers: "What is the opposite of chamber music? Why, open air music, of course."

"My name for critics," communicates Henry Brown, "is symphonic snoops."

Tenor's Soliloquy—To C or not to C.

"Editor's Home Bombed," is announced by a Times headline. Serves him right. He probably tried to please too many people.

Whenever I come across a piano composition for the left hand alone, I am reminded of the immortal Chicago poem:

#### MABEL'S PA ON PIANO LESSONS

Mei Daughter nimmt Piano lessons—  
Vier Dahler kost die halbe Stund—  
Von lunct bis supper wird gepraktist,  
Mir sein die Ohre schon ganz wund.

Ich kehr ja net for die Egschpenses,  
But gestern, wo wir Company  
For supper hatten, sag ich, "Darling,  
Gib uns mal so a Rhapsody."

"Ich spiel a neues Piece," sagt Mabel,  
Und moved die Bensch an' Baby Grand;  
Nimmt ihre Rings ab, denn announced sie,  
"S ist 'Lucia' for die linke Hand."

"Kind, ich gleich net zu critisizeh,"  
Sag ich bei'm Fein, "das ging ja flott;  
Und ich bin net exact gepostet  
An diesekind von Music, BUT  
Wenn ich das viele Geld soll spende  
Lern doch a Piece for BEIDE HAENDE."

Luckily the end of the hay fever period antedates by several weeks the beginning of the concert season.

Apropos, it should be a great season. Think of all the masters who have graduated from the Master Classes this Summer.

I am in receipt of an invitation in Welsh to attend an Eisteddfod. I cabled: "Wgssorry fcannotq djatendkw, pmthanskds.

Gsincerelypxt,  
(Signed) "Leonardfg Llieblingwtnn."

## Tuning in With Europe

### Labelling the Music Cans

A hot argument has been going on in England between a new school of music popularizers who are out to affix fancy titles to classical works, so as to help the hoipolloi to remember them, and the musical purists who are up in arms against this proposed sacrilege. The popularizers are led by Compton Mackenzie, novelist and editor of The Gramophone, and the others by Harvey Grace, editor of the Musical Times. Here are a few of the titles suggested by the fancy-name merchants:

Beethoven's Fifth Symphony—Fate Symphony  
Beethoven's Fourth Symphony—The Three Graces Symphony

Mozart's G minor Symphony—The Minuet Symphony  
Schubert's C major Symphony—Royal Symphony  
Brahms' C minor Symphony—The Horn Symphony  
Brahms' violin concerto—The Joachim Concerto

\* \* \*

### Musical Pelmanism

The idea is that people can't remember opus numbers and keys, but they will remember titles, and when they come to buy their records they will know what to ask for. The argument that great composers, when they wrote, did not have love, fate, zephyrs and daisies and things in their minds but music, does not appeal to these reformers; any peg is good enough to hang a label on. For instance, they want to call the Bach Toccata and Fugue in Stokowski's orchestral version The Philadelphians', and Schubert's B flat Trio the Big Three Trio, because Thibaud, Casals and Cortot's record has made the work popular. Can vulgarity go further?

\* \* \*

### Too Much Pother

We heartily agree with Mr. Grace's indignation, but we do think he's taking these dabblers too seriously. The phonograph companies may be powerful at the moment; they may even be useful in spreading the love of good music; but the world is moving so fast that in a few decades' time the phonograph may be laughed at for a primitive instrument of would-be reproduction. Other means of spreading the love of music are already on the march; and people won't need these little mental crutches to help them buy the world's masterpieces over the counter. Their ears will be good enough.

\* \* \*

### Toscanini Speaks

The papers on both sides of the Atlantic have been full of Toscanini's triumph on the Philharmonic tour. But one thing that apparently did not get into print is the fact that the Maestro made a speech—it was his first, and maybe his last. The speech was made in English, and was made at the farewell supper party given at the Carlton Hotel by President Clarence H. Mackay to Toscanini and the orchestra just before it broke up for the summer. And this is what the Maestro said:

### What He Said

"My heart is sad. The thought that this evening we are giving the last concert of our fortunate tour and that tomorrow we shall be separated after seven weeks' cordial, affectionate association moves me deeply. But such is life. When you are not parting from dear friends or persons beloved you are parting from some illusion. This time, however, the illusion that our tour has been a magnificent expression of art will not be torn from us. I feel absolutely sure that all of us will always preserve the sweet memory of this experience. But what I am particularly moved to speak of and explain is the great joy I have experienced in discovering every day more and more what enthusiasm and love you have expended in trying to make each concert better than the previous one, and how you have accomplished this without showing the slightest signs of fatigue. You have been wonderful, wonderful! I thank you. I assure you I am not only proud of you but I love you all as my faithful friends. Bon voyage and goodbye."

Not a word of success. No mention of triumphs; only of a "magnificent expression of art." That is Toscanini in a nutshell.

\* \* \*

### Generalissimus Musicae

Furtwängler is to devote himself entirely to the music of Berlin, according to the contract now pending between him and the various authorities. This, it is said, explains his resignation of the conductorship of the Vienna Philharmonic. It is now rumored that he is to be general musical director of the United Berlin Opera Houses, besides being the conductor of the Berlin Philharmonic.

\* \* \*

### Clarence Lucas Testifies

Ricordi & Co. brought an action against the producers of the English musical comedy called Silver Wings because of an alleged plagiarism of a phrase in Madame Butterfly. The Silver Wings producers secured as witnesses for the defence Sir Landon Ronald, the eminent critic, Edwin Evans, and the

conductor, Edward Irving. The publishers of Silver Wings brought Clarence Lucas from Paris. While Lucas was in London he showed me a passage from Bach's B flat major church cantata which is note for note and rhythmically the same as the *Butterfly* phrase. Ricordi's lost their case. Consequently Silver Wings may continue to flutter as long as popular favor sustains them.

\* \* \*

### Naxos Breaks Into the News

Richard Strauss has been given the Freedom of Naxos, the Greek island which is the scene of his opera, *Ariadne auf Naxos*. Now that he's got it, what will he do with it?

C. S.

### RAVINIA SEASON CLOSES

Seventy-three nights of opera and twenty orchestral concerts—such is the record that must be set down to the credit of Ravinia for the season that came to a close on Labor Day, September 1. Thirty-six operas were brought to performance, which is three more than were given last year. This is a notable achievement when one takes into consideration what it means to arrange such a repertory as that which has been presented at Ravinia this year.

When Louis Eckstein issued his initial prospectus last spring there was much in it to stimulate the interest of all those that are devoted to music of the higher sort, and the season just closed has so completely fulfilled all promises made that it has been not only the most brilliant Ravinia has ever enjoyed, but one of the most brilliant ever given anywhere.

The complete list of works produced, together with the number of times each was given follows: L'Amore dei Tre Re, 3; Marouf, 3; Massenet's Manon, 3; La Rondine, 3; Faust, 3; Romeo and Juliet, 3; La Bohème, 3; Anima Allegra, 3; Carmen, 3; The Bartered Bride, 3; Secret of Suzanne, 3; La Vide Breve, 3; La Compana Sommersa, 2; Madame Butterfly, 2; Aida, 2; Louise, 2; Il Trovatore, 2; The Barber of Seville, 2; Andrea Chenier, 2; Martha, 2; La Juive, 2; The Masked Ball, 2; Lucia, 2; The Tales of Hoffman, 2; Lohengrin, 2; Tosca, 2; Pagliacci, 2; Cavalleria Rusticana, 2; Fedora, 2; Samson and Dalila, 2; Fra Diavolo, 1; Thais, 1; Rigoletto, 1; La Traviata, 1; Manon Lescaut, 1; Les Huguenots (in part), 2.

It has long been a matter of Ravinia policy to make frequent changes of casts in many of the works which are brought to performance several times, and this was another element that added to the spice of the season. Mr. Eckstein provides for this when he engages his artists and outlines his tentative repertory, for he has due regard for the fact that many of the operatic roles are so written as to permit of varied interpretation when entrusted to different artists.

The personnel of the company is known to readers of the MUSICAL COURIER, and the efficiency of their work has been duly recorded in the reviews of the Ravinia performances, but what could not be said at that time is that Chicago and vicinity owes a debt of gratitude to Louis Eckstein, who is justly regarded as a musical benefactor, an astute impresario and a showman par excellence.

Mr. Eckstein meets the annual deficit cheerfully, and so long as he remains at the head of the institution, which he founded, the financial side of the enterprise will always be taken care of. Eckstein, however, worries a great deal as to the reaction of the public. He knows that he gives them the best, and expects the support of the public, especially of the North Shore, which has benefited hugely through his generosity. To Louis Eckstein the music schools of Chicago, the private studios, music-lovers and the musical fraternity owe a personal debt, as Ravinia annually attracts thousands of music students to the Windy City. Chicago has become a summer resort of culture and of pleasure, and this only since Ravinia has been placed on the musical map by its genius, General Director Louis Eckstein.

### TOSCANINI THE NEW BAYREUTH DIRECTOR

On his return from Europe, Walter Damrosch declared himself pleased to hear the rumor that Toscanini had been appointed director at Bayreuth, and hoped that it might be true. He said that he attended some of the performances there this summer, and felt that a great guide and interpreter of undisputed authority was needed to bring the theater up to the level of which Wagner dreamed. This is a wise judgment, and the Wagnerites of the world will certainly hope to see Toscanini assume a permanent position in Bayreuth.

# THIS, THAT, AND THE OTHER THING

## WHAT DO YOU WISH TO KNOW?

### *Biography of Albert Coates*

"Would appreciate your sending me a short biography of Albert Coates, conductor, giving his nationality, musical education, etc. I understand his wife is a noted English cellist—if so, have we at any time heard her here in America? I would like a short account of her musical life also."—F. P. E., Baltimore, Md.

Albert Coates, guest conductor of the New York Stadium Concerts for the past three years, was born in Petrograd of English parents. In 1901 he went to Leipzig where he studied piano, cello and composition. In 1904 Artur Nikisch began a class in conducting at the Conservatory, and young Coates, then twenty-one years old, was one of the first to join. Soon after, Nikisch became director of the Leipzig Opera and engaged Coates as junior conductor. From Leipzig Coates went to the Elberfeld Opera; from there to Mannheim and eventually to Dresden. It was in 1910 at the Dresden Opera House that the director of the Petrograd Imperial Opera heard him conduct and offered him the post of senior conductor. He was twenty-eight years old and had been away from home for eleven years. Overjoyed at the prospect of once again being among his own people he straightforwardly accepted. Thus the famous Marinsky Opera House became the scene of his principal activities for many years.

In 1914 Coates conducted for the first time at Covent Garden, London, the occasion being the Wagner season, which included the first performance in England of Parsifal. This was in January and February and subsequently his contract was extended to the grand season in May, June and July. On his return to Russia he was appointed artistic director of the Imperial Opera in addition to his post as conductor.

In 1917 the Russian Revolution broke out. The Czar's operatic director immediately resigned his position, and Albert Coates was elected President of the Petrograd Theater. Later, however, Coates became seriously ill and the government allowed him to leave in order to recuperate. Arriving finally in England Sir Thomas Beecham engaged Coates as conductor and co-artistic director with himself for a season of opera at Covent Garden. During that year he was also appointed conductor of the London Symphony Orchestra and also directed many concerts of the Royal Philharmonic Society.

An invitation from Walter Damrosch to lead the New York Symphony Orchestra in three concerts brought him to the United States for the first time in 1921. So successful were these appearances that he was reengaged for the following two seasons. In 1923 he accepted the conductorship of Rochester's newly organized Philharmonic Orchestra where he remained for three seasons. Since the spring of 1925, with the exception of his mid-summer visits in 1928, 1929 and 1930 to conduct the Philharmonic-Symphony Orchestra at the New York Stadium, Coates has been continuously abroad. Last summer he also directed the Philadelphia Orchestra in three concerts at Robin Hood Dell.

During 1927, 1928 and 1929 Albert Coates conducted in Italy, at the Augusteo, Rome; at La Scala, Milan; and at the Teatro Verdi, Trieste; and at the San Carlo, Naples. During that period he also appeared as guest director in Paris, Rotterdam, Vienna, Stockholm and other continental cities. For five winters ending with 1928-1929 he went regularly to Spain to conduct at Barcelona a two months' season of opera. After leaving Petrograd he did not return to the Marinsky Theater until 1926, a visit which he repeated the following two seasons. He has now been asked by the Soviet Government to become director of the Moscow Opera.

During 1929-30 he conducted the London Symphony in London and on a tour of the English provinces; he gave a series of guest performances at the State Opera, Berlin; and he spent the month of June in Paris directing a season of Russian Opera at the Theatre des Champs Elysees.

In addition to being a conductor of world reputation, Albert Coates is well known as a composer. Last December he went down to Munich where his one

act opera, *Samuel Pepys*, was given at the Opera House under the direction of Hans Knappertsbusch. His full length work, *Ashurbanipal*, is scheduled for Berlin next season. He has also written a new symphony, *Launcelot*, which had its world premiere at the New York Stadium on August 8. He is now at work on an opera based on a play of Eugene O'Neill.

The winter of 1930-31 is divided between Berlin (Staatsoper), Moscow and Leningrad (conducting three months of opera), and London (concerts, gramophone recordings and broadcasting).

Although she plays the cello and has studied music extensively, Mrs. Coates is not a professional musician. She is

a very brilliant woman and is especially well known as a writer.

### *Addresses of Violinists*

"Please send me the addresses of the following violinists: Jascha Heifetz, Fritz Kreisler and Mischa Elman."—J. P., Dunkirk, N. Y.

Address: Jascha Heifetz, c/o George Engles, 711 Fifth avenue, New York, N. Y.; Mischa Elman, c/o Metropolitan Musical Bureau, 551 Fifth avenue, New York, N. Y.; and Fritz Kreisler, c/o C. J. Foley, Boston, Mass.

### *Addresses Wanted*

The MUSICAL COURIER is holding mail for the following people and is unable to forward it owing to a lack of address:

Alfredo Martino	Anna Savina
Emilio Vaccaro	Flora Voorhees

## STASSEVITCH RECALLS

### AUER AND HIS GALAXY

There will be many times in the half century to come when the memory of Leopold Auer's Petrograd classes, in which the master, now so lately dead and vividly mourned, created, through his galaxy of genius pupils, hours marvellous and imperishable. But one doubts if that memory can ever be more vitalized, and more powerfully evoked, than it was by Paul Stassevitch two days after Prof. Auer's burial.

Stassevitch, who was at once violin pupil and piano accompanist at the Auer classes in Petrograd, and his assistant in teaching private pupils abroad and here, wished to analyze with precision these famous hours when forty players came together, some to play, and some to listen. And always, around the remembered statements of the teacher, came the glow of the fire and intensity which existed in those hours and in that room where a man who was at once a great artist and a great teacher worked with brilliant talents toward musical perfection.

"In himself, in his teaching," said Mr. Stassevitch, "he brought together, for the first time, the classical, lofty style of his teacher Joachim, and the lightness and elegance, the verve and spirit of the French violin school.

"There were no secrets in his teaching. Nothing new;—and yet, much that was new. Since Paganini there have been no new technical developments; but much was to be combined of various traditions and schools. Above all, there was, in addition to Auer's own mastery of the violin, his acute understanding of how to draw from each pupil, differently, all of which heart was capable, and in the right direction.

"First he required technical perfection. This was so definitely taken for granted by his students that it was not much spoken of. We knew that without technic we could not exist. But still he kept us in good order by our knowing that, at any moment, say at the conclusion of a difficult concerto, he would dryly ask for the performance of a scale in thirds, or finger octaves, in the most ungodly key!

"He implanted in his pupils always the necessity of a beautiful tone, telling us that this was the medium for the music, and without it we could not hope to reach the hearts of our listeners. On technical points, he would drop words, hints, indications, these given casually; but if we remembered them and used them, they were of incalculable value at the public performance. The competition among us was so strong that each one worked as hard as he could to conquer the difficulties of his instrument. Auer did not care how we accomplished our technic, as long as the result was what he wanted. He did not require Zimbalist to hold the bow like Elman, or Heifetz to use his left hand exactly as another did. And he was not ashamed to learn from his pupils, who, in some fortunate moment, had discovered a simpler method, or turned a particularly happy phrase."

Stassevitch came to America in 1920, after a fine Scandinavian tour as violin soloist, at the invitation of Prof. Auer to be his assistant. He made his concert debut in New York both as violinist and pianist, performing the Brahms violin concerto and the Tchaikovsky piano concerto with the State Symphony Orchestra. Last year he appeared as conductor, in a special concert, of the Philharmonic Orchestra, adding a new development to a brilliant career. Shortly after his arrival in America, he joined the violin faculty of the David Mannes Music



PAUL STASSEVITCH  
A new drawing by Zirinsky.

School, where he also conducts the Senior Orchestra.

"There were, nevertheless," said Stassevitch, "definite technical points insisted upon by Auer. In the left hand, absolutely unnoticeable shifting of position. Rhythm and evenness in passagework. (That is, a passage, to be perfectly clear, must be played rhythmically, thereby bringing the fingers under better control.) In the trill, speed not as essential as firmness and evenness. Great attention to double stops, which must be played with mastery. In the right hand, first of all, the production of a beautiful tone. Absolutely unnoticeable changing of the bow. (Auer would give us concertos of Spohr to develop in us the consciousness of being able to play lengthy phrases on one bow.) Complete control of the bow in any position. Intricate shading with the bow. Auer told us that the public should not be conscious that there existed instrument or instrumentalist; it was the private business of the player to handle his violin and himself.

"One technical point he stressed, and which is generally overlooked in teaching today, is the importance of variety and control of vibration; for the tone color should be equally controlled between vibration in the left hand and the bow itself, to achieve a fine delicacy of adjustment sensed by the ear, and to be intently sought for.

"His was not, however, a technical mind, but one where a golden light of intuition illuminated everything. All technic was just the preparation. His greatness came after that, in his profound understanding of music (of all music), his imagination, his impeccable taste; in the way he revealed to us the depth of the music he gave us to play. More than anything else, there was this tremendous artistry, this great power of imagination and suggestion.

"Yes, there was a man," concluded his pupil and associate, "who, before a class of forty, created, in front of your eyes, and through his pupils, great hours of music. For a talent, what a teacher! What an inspiration! First and last, he was the Artist. Essentially the greatest artist I have ever known."

## I See That

Gigli arrived from abroad on Labor Day and left immediately to sing with the San Francisco Opera Company.

Paul Longone will return to America the latter part of this month.

Joseph Szigeti opens his New York season on October 19 as soloist with the Philharmonic Symphony Orchestra.

Alexander Raab has returned to California after his successful summer master class at Chicago.

Caroline Beeson Fry arrived from Europe this week in time for her opening classes on September 15.

William Busch, English pianist, will start his second American tour in January.

Harold Land, who has been concertizing with much success abroad, will return to America early in October.

San Francisco found Arbos an authoritative conductor.

Carola Goya, Spanish dancer, will start her trans-American tour in Atlantic City on October 21.

Guy Maier is looking forward to a strenuous concert season.

The College of Fine Arts, Syracuse, N. Y., is shortly to celebrate its sixtieth anniversary.

Jacques Gordon has opened a school for professional musicians at Canaan, Conn. Solon Alberti had a busy and successful summer season conducting the Atlantic City Steel Pier Opera Co.

The winter session of the Pius X School of Liturgical Music starts September 29.

Philipp Abbas, Dutch cellist, is to open a studio in Chicago.

Paul Robeson is still playing Othello in London.

Arthur Wilson reopens his studios on September 15.

Florence Austral is extraordinarily popular in Australia.

The I. S. C. M. has issued a musical Who's Who, entitled American Composers of Today.

Mae MacKenzie opened her fall season on September 2.

Florence Macbeth is resting after her sixth season with the Ravinia Grand Opera Company.

Arthur Kraft reports a most successful season at his pleasant summer camp in Watervale, Mich.

John W. Claus resumes teaching at his Pittsburgh studio on September 15.

Christine Loos has been reengaged for the Saarbrucken (Germany) opera.

Ignace Hilsberg gave a recital at the Curtis School in Danbury on September 23.

Leos Janacek's Wallachian Dances were given their premiere at the London Prom Concerts recently.

Jessie Fenner Hill will shortly return from Europe.

The photodrama, Chopin, is to tour America.

Edoardo Sacerdote has reopened his Chicago studio.

Addye Yeargain Hall is holding a normal class at her new Sherman Square studios.

Erica Morini's first New York recital in seven years is scheduled for October 5.

Vasa Prihoda, violinist, will be heard at Carnegie Hall on November 8.

Frederick Stock conducted the Bavarian State Orchestra in its yearly festival, scoring a great personal success.

Oscar Seagle will resume teaching at his Sherman Square studio on October 1.

Ada Soder-Hueck reopened her Metropolitan Opera House studio for the season.

## POET'S CORNER

### Here's Your Chance

If you can rhyme Segovia  
And make it English sense,  
You have our full permission  
To hear this Czar  
Of the guitar  
And not pay for admission—  
This with our compliments.

Don't mind if we laugh ha-ha-ha,  
Because we have good reason  
To think you'll smother  
Just like another,  
As lined up 'fore the Town Hall wicket,  
You wait to buy the precious ticket  
When he plays here next season.

ENVOL  
No use to rhyme Segovia  
With Signor Della Robbia,  
Nor yet with hydrophobia.  
That's the nearest you'll ever get.  
—Edwina Davis.

September 13, 1930

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# HEMPPEL

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## Artists Everywhere

Charles A. Baker will reopen his New York studios on September 16. Mr. Baker is organist and choir director of St. Paul's M. E. Church and conductor of the Choral Art Society of New Rochelle. He is also the vocal coach for many celebrated artists.

Leon Carson, well known teacher of singing, announces that his studio, Applecroft, in Nutley, N. J., has re-opened and that he also has a new New York studio in the Sherman Square Studios.

Grace Dorée, only teacher of Edward Ransome of the Metropolitan Opera Company, took several pupils abroad with her recently. Among them were Catherine Redfield, Eva Tubby, Claude Bossenberry and Florence Mahony.

Arthur Friedheim recently concluded his master classes at the New York School of Music and Arts and has gone to Los Angeles for concert and class work.

Rudolph Ganz returned from a two months' stay in Europe on the SS. France on September 3. By taking his automobile with him Mr. Ganz was afforded the opportunity to tour France and Switzerland at leisure.

Frank La Forge and Ernesto Berumen pupils gave a program in the studio of these teachers on the evening of August 14, this recital being the last of the summer series. Elizabeth Andres and Hazel Arth, contraltos; Harrington van Hoesen, baritone; and Harold Dart, pianist, were the soloists, and Frank La Forge and Kenneth Yost, the accompanists. The work of the young artists reflected the thorough training and efficient methods of their instructors, and was enthusiastically applauded by the large audience.

Marta Linz, the Viennese violinist, composer and conductor, recalled through various successful appearances in the metropolis, season 1929-1930, writes from Davos, Helvetia, Europe, where she gave a recital August 13, that Baden is her next stopping place, and she plans to return to America in the near future.

Gennaro Mario Curci announces the removal of his vocal studios to Broadway and 90th Street, where work has already begun.

Rosalie Miller has been staying in Philadelphia where three of her pupils are singing principal roles in Hammerstein's musical play, Luana, which is soon coming to New York. Ruth Altman has the title role, Lilian Bond that of Nakeeia, and Ethel Norris, the "Polly Hatch."

William H. Mooney, concert pianist and member of the faculty of the Combs Conservatory, Philadelphia, appeared August 23 with the Leman Symphony Orchestra at the music pavilion, Ocean City, N. J.

Lloyd Morse, tenor, was soloist with the U. S. Navy Band in Washington on August 25. He sang one operatic aria by Verdi and one popular number, Ah, Sweet Mystery of Life, by Victor Herbert, both numbers accompanied by the full band of eighty pieces. The program was broadcast over a national hook-up.

Vera Nette's artist-pupil, Winifred Welton, was soloist at the dedication service opening the new church in Rosland, N. J. This talented singer is also busy with radio engagements and is heard weekly over WGBS. Many letters of appreciation have been received by Miss Welton for her delightful singing over the radio.

The Polyphonic Symphony Orchestra, Alexis Kudisch, conductor, is planning a series of subscription concerts for 1930-31. A circular issued by the management quotes seven metropolitan newspapers, praising the April 26 concert at Mecca Auditorium, and naming conductor Kudisch as a thorough musician and fine director. Ruth Baker Pratt is chairman of the sponsors' committee.

Edward Ransome, tenor of the Metropolitan Opera Company, sang several times at the ship's concerts during the trip over on the SS. Saturnia. At the first of these he scored greatly with the Pagliacci aria and a duet from La Forza del Destino with Signor Toso, baritone. At the following concert he was heard in the Improvviso from Andrea Chenier. At the costume ball, the tenor won first prize in his first act Gioconda costume.

Carl M. Roeder, instructor of many brilliant pianists now before the public, among them Hannah Klein, heard over Roxy's radio-hour, announces resumption of lessons September 23, his studio days being Tuesday, Friday and Saturday.

Mr. and Mrs. Francis Rogers and Mrs. Henry E. Coe gave a joint recital on August 26 at "Four Fountains," Southampton, L. I. The entire proceeds of this entertainment were donated to the Soldiers and Sailors Club of New York.

Janet Spencer, vocal teacher, has been spending the summer at Lake Placid Club, Essex Co., N. Y. Miss Spencer has continued her teaching activities during this

time, and has had a large class of students. She will remain at the Lake Placid Club until September 15, and will reopen her New York studio on October 1.

The Tolleson Trio closed a long and busy season recently with a private engagement at the Huntington Bay Club, Long Island. Beginning with an appearance on the Baldwin program over WJZ, September 1, they have been most active during the past winter and spring. They are now spending the greater part of each week at their country house, Orchard Point, Centre Moriches, L. I., and plan for next season a transcontinental tour, and also their annual New York concert in Town Hall, when Georgia Grainger will assist them at the harpsichord.

Nevada Van Der Veer has been re-engaged to sing at the Worcester, Mass., Festival on October 1 and 2. Shortly after this the contralto will sail for Europe where she will make a concert tour, returning to this country to resume her activities here about the middle of December.

Cara Verson presented the second of a series of Sunday evening musicales at Ogunquit, Maine. The program consisted entirely of modern compositions.

Harriet Ware, following a recent radio broadcast of her concert over WEAF, received a letter from Prof. F. M. Young, of Utah University, who is also a capable gardener. He wrote: "I found your song, Iris, so beautiful that I shall name a wonderful iris I have developed The Harriet Ware."

Florence Wessell, New York vocal teacher and coach, who has spent the summer abroad, recently returned and has resumed teaching in her Chickering Hall studios.

## Music Notes From Coast to Coast

**Houston, Tex.** Director C. A. Hammond of the Houston Conservatory of Music announces three scholarships at the Conservatory, each valued at \$400, in voice and piano. The donors have endowed a sum sufficient to cover the training of the student chosen for education in either branch. The scholarships are known as the MEFO Scholarship, donated by M. E. Foster, editor and writer; the Chapman-Bryan Scholarship, donated by Johnelle Bryan and her sister, Mrs. Caro-Bryan Chapman; the W. P. Cleveland Scholarship donated by the Cleveland Estate. T.

**San Antonio, Tex.** The San Antonio Civic Opera Company, sponsored by the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, scored another fine success with its production of Gilbert and Sullivan's tuneful and delightful The Pirates of Penzance, given in the Sunken Garden Theatre.

This opera opened the season last year and was repeated by request. The same principals appeared this season. Betty Longaker Wilson was the charming, winsome Mabel, a role which suits her exquisite quality of voice perfectly. Charles Stone made a decided impression as Frederick and scored a fine success both vocally and historically; he again had charge of the stage direction. Warren Hull made much of the role of Major General Stanley, singing and acting with conviction. Louis Arbeiter, as Richard, Florence Saxon Busch, as Ruth, and William Bentley, as Samuel, were splendidly cast, and with their excellent comedy won the hearty approval of the audience; the voices of each were heard to fine advantage. Leila Pyron, Pauline Buske, Annie Laurie, Corry Myrtle Burford, Ned Hyman, Dorothy Rogers and Eda Mae Goldbeck completed the excellent cast. The chorus of police was sung by members of the San Antonio Beethoven Maennerchor, the solo part of Edward being well sung by A. R. Bacon.

The orchestra did excellent work under the authoritative direction of David Griffin, and the lighting effects were beautiful. During the acts two charming ballets were given, Dance of the Cave Nymphs (the dancers made their entrance from the natural cliff in the background), staged under the direction of Frances Leighton Cavender; and Phantom Visions, given under the direction of M. Pommé of the New York School of Dance. The costumes for both the opera and ballets were most effective. Mrs. Fred Jones was wardrobe mistress for the opera company, ably assisted by Mrs. Warren Hull, Mrs. O. B. Black and Mrs. Ira Longaker. W.

### Szigeti to Arrive in October

Joseph Szigeti will arrive in New York on October 15 and open his season here as soloist with the New York Philharmonic Symphony on October 19. Accompanying Mr. Szigeti to this country, will be Nikita de Magaloff, said to be one of the most brilliant young pianists from Philipp's school.

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Ceremony at Bagni di Lucca (July, 1930), commemorating the sojourn there of Robert and Elizabeth Browning during the summers of 1853 and 1857. Mr. Betti may be seen in the center of the American delegation (twenty strong, headed by Dr. A. J. Armstrong), the Italian authorities and a little crowd of residents, making the address in English. The lower picture is an unusual photograph of Toscanini chatting with two admirers.

#### Adolfo Betti Hears Toscanini

Adolfo Betti writes the MUSICAL COURIER that he heard Tannhauser and Tristan, under Toscanini, at Bayreuth, and that Tristan was one of the greatest impressions of art he had ever experienced in his life. He says further: "The performance was simply marvellous, immense, Melchoir as Tristan proving an incomparable interpreter. The orchestra, of course, did wonders under Toscanini's leadership. Today Parsifal with Muck! A few days ago, in my home village, a little ceremony occurred, which may interest you and perhaps some readers of the MUSICAL COURIER. Under the sponsorship of a delegation from the University of Waco, Tex., a tablet was unveiled commemorating the sojourn of Robert and Eliza-



beth Browning at Bagni di Lucca, during the summers of 1853 and 1857."

#### Ithaca Conservatory Ends Successful Summer Season

The summer session of the Ithaca Conservatory and Affiliated Schools came to an end on August 29, closing a season which the officials of this institution consider to have been the most successful of its kind they have held, not only because of the large number of students enrolled but also because of the excellent results attained. Special ten weeks' courses were conducted in the Ithaca Institution of Public School Music, the Williams School of Expression and Dramatic Art, the Ithaca Conservatory of Music, and the School of Physical Education; while the Ithaca Military Band School held similar session in the Summer Band and Orchestra Camp, established this year under the direction of Dean Ernest S. Williams in the Catskill Mountains near Saugerties, N. Y. The Westminster Choir School and the Martin Institute for Speech Correction closed a month ago, having completed a six weeks' season.

During the summer months the Conservatory Little Theater has been the scene of a series of graduation recitals, while programs featuring members of the faculty have presented Francis Macmillen, violinist; Oscar Ziegler, pianist; and Joseph Lautner, tenor.

The opening of the public schools the early part of this month has found a number of the students of these summer courses filling positions as supervisors of music, directors of dramatics, teachers of oral English and directors of physical education in towns and cities all over the country. Others of the students, wishing to continue their work at the conservatory, are enjoying a brief vacation before returning for further training.

The fall term will open at Ithaca on October 4 with the annual scholarship examinations. Registration will take place October 7 and 8.

#### Ernesto Berumen's Activities

Ernesto Berumen, pianist and pedagogue of New York, recently finished a very busy summer season. A number of his artist-pupils gave excellent account of themselves at the summer musicales at the La Forge-Berumen Studios, and also at various concerts during the past season. Emilie Goetz, one of Mr. Berumen's most talented pianists, appeared at Steinway Hall in March, and Aurora Ragaini made a successful debut at Town Hall during the same month. Individual recitals during the summer featured

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## Plans Announced for Fortieth Season of Chicago Symphony

Concerts to Begin October 17—Twenty-sixth Year Under Frederick Stock's Baton—Other Items of Interest

**CHICAGO.**—This will be the Chicago Symphony Orchestra's fortieth season and Frederick Stock's twenty-sixth year of conductorship of the orchestra. The regular Friday-Saturday series, consisting of twenty-eight successive Friday afternoon and twenty-eight successive Saturday evening concerts, will commence October 17 and 18. Harold Bauer, Gitta Gradowa, Josef Hofmann, Vladimir Horowitz and Jose Iturbi, pianists; Jascha Heifetz, Mischa Mishakoff and Erica Morini, violinists; Gregor Piatigorsky, cellist, and Florence Austral, vocalist, are the artists thus far engaged to appear as soloists. At one of the concerts the feature will be a children's chorus from the public schools of the city.

Entering its sixth season, the Tuesday afternoon series will begin October 28, and will consist of twelve concerts, to be given on the second and fourth Tuesday afternoons of each month, except during December, when they will be given on the second and fifth, to avoid conflict with the Christmas holidays. Soloists engaged for these concerts are Martha Baird, Josef Hofmann, Vladimir Horowitz and Jose Iturbi, pianists; Gregor Piatigorsky, cellist, and Jascha Heifetz and Mischa Mishakoff, violinists.

In their twelfth season, the Young People's Concerts will continue along the plan initiated last year as the basis for the music appreciation courses in the Chicago public schools. There will be two series of six concerts each, one to be given on the first Thursday afternoon and the other on the third Thursday afternoon of each month; both will begin in November. The first Thursday afternoon series will be for children of elementary school age, and the third Thursday afternoon series will be for young people of high school age.

The Popular Concert series, in its eighteenth season, will number sixteen concerts, to be presented on the second and fourth Thursday evenings of each month.

Outside activities of the Chicago Symphony Orchestra include symphony and children's concerts in Milwaukee, eight concerts at the University of Chicago and a number of more extended out-of-town trips.

### NEGRO COMPOSERS' CONTEST ENDS

An important feature of the convention of National Association of Negro Musicians, which met in Chicago during the past week, was the announcement of the awards in the contest for colored composers sponsored by Rodman Wanamaker. The prizes this year were offered by Captain John Wanamaker, Jr., as a memorial to his father.

The judges—Edward Franko Goldman, Theodore Drury, J. Rosamond Johnson, Giuseppe Boghetti, Nat Shilkret, Orlando E. Wardell, W. Franklin Hoxter and Perry Bradford—awarded the prizes as follows: in class one, first prize of \$150 for a song to William L. Dawson for his *Jump Back Honey, Jump Back*, and second prize of \$100 to Penman Lovington for his *Hinder Me Not*; in class two, dance group, first prize of \$150 to William L. Dawson for his *Scherzo*, and second prize of \$100 to Major N. Clark Smith for his *Negro Folk Suite*; in class three, spirituals, first prize to Druella Tandy Altwell for her *Wade in the Water*, and second prize of \$100 to Major N. Clark Smith for his *Negro Folk Song Prelude*, and in class four, choral work, the \$250 prize to J. Harold Brown for his *African Chief*.

This contest, conceived by Rodman Wan-

amaker when he attended the convention of the National Association of Negro Musicians in Philadelphia in July, 1926, has aroused nation-wide interest, the judges having received some two hundred and twenty compositions from California to Maine. Major Scroggins, president of the Robert Curtis Ogden Association of the Wanamaker Store, Philadelphia, who represented Captain Wanamaker at the convention, brought direct word from Captain Wanamaker that this contest will be carried on again next year.

### CHICAGO MUSICAL COLLEGE NOTES

With the summer master session of the Chicago Musical College ended, many of the teachers have left for vacationing places.

Frantz Proschowski is in Canada on a fishing trip. Mr. and Mrs. Moissaye Boguslawski are at Lake Placid, N. Y. Lillian Powers is visiting her father in Pennsylvania, and Alice Hackett has gone to visit friends at Fort Dodge, Ia. Rudolph Ganz sailed for Europe late in June, and Mr. and Mrs. Carl D. Kinsey, executives of the college, will have a brief vacation in Atlantic City shortly.

Alex Pevsner, violinist, pupil of Leon Sametini, and Willie Goldsmith, pianist, pupil of Rudolph Ganz, were presented in a joint recital by Mr. and Mrs. S. Jacob at their Wilson Avenue residence at a reception musical on August 17.

Kathleen Clark, pupil of Edward Collins, has accepted a teaching position in the Public School Music department of the schools in Hammond, Ind.

Hazel Gaines, violinist, pupil of Leon Sametini, broadcast a group of numbers over Station WKBB on August 14. She was accompanied by her mother, Mrs. Estella Gaines.

Cornelia Dungan of Marion, Ind., alumna of the Chicago Musical College, was a visitor at the college last week.

JEANNETTE COX.

### Pierre Monteux's Plans

Pierre Monteux will conduct forty-five concerts this season at the Concertgebouw, Amsterdam, Holland. In addition, he will also stage and conduct, under the auspices of the Wagner Society, *Iphigenia in Tauride*, master work of Gluck. This work will be presented under conditions absolutely ideal, with new scenery and new costumes. It will be directed by Pierre Chereau, of the Opera of Paris, and the leading part will be sung by Mlle. Germaine Lubin of the Paris Opera. The orchestra will be the Concertgebouw Orchestra of Amsterdam.

Mr. Monteux will leave Amsterdam in February, going immediately to Rome, where he will conduct a series of concerts at the Augusteo. During the month of December, he will conduct a few concerts of his own Orchestre Symphonique de Paris, which is commencing its third season under his direction. Mr. Monteux has great hopes for this new orchestra, which is composed of only first prize winners from the Paris and Bruxelles Conservatories, and which is virtuous to an extraordinary degree. It is hoped to give concerts in the near future for children, and popular concerts at the minimum rate of five francs per person. Unlike most orchestras in Paris, the Orchestre Symphonique de Paris rehearses every day of the season. This season they will give thirty-five subscription concerts, and ten gala concerts, the rest of the time being

given to the trips. They will play twice in Brussels and one month in Spain, and also in many of the cities of France. This orchestra has just completed for the Film Company Pathé Nathan the *Arlesienne* by Bizet which is said to be a triumph of sonority.

It is planned that in the spring a few artists wishing to study conducting will be taken on in conjunction with the orchestra, which they will be able to conduct once a week.

### Caroline Beeson Fry Returning From Europe

Among the American musicians whom the music festival attracted to Salzburg this summer was Caroline Beeson Fry, prominent vocal teacher and choral director of White Plains and New York. Between festival performances Mrs. Fry spent almost as many hours a day in study as she teaches when at home. Mozart arias and songs were studied with Paumgartner, the Mozart authority in the Mozart town; the Lieder of Hugo Wolf, Richard Strauss and Joseph Marx with Friedrich von Stadler of Vienna; operatic works under several German conductors and, by observation, in the Bahrmildenburg class; and the technique of conducting in the Orchestral Academy of the Mozarteum. Some choral works also were studied.

Besides ministering to a class of some fifty pupils during her busy season, Mrs. Fry leads six choral groups, numbering 250 voices in all. They include two junior choirs of twenty-five voices each, two senior choirs of thirty and twenty respectively, sixteen "contemporary singers" and a choral society of 125.

Mrs. Fry arrived in Salzburg on July 6, and sailed for home on September 7. She will resume teaching about September 15.

### Bellamann Pupil in Excellent Program

Another of the summer series of recitals at Katherine Bellamann's studio came in a program given on August 21 by Rosa Currie of South Carolina. Miss Currie has a soprano voice of lovely quality, freely produced and of great flexibility and unusual range.

In a program ranging from airs of Gluck and Mozart and early folk music to the ultra-modernism of the young British and Italian schools, the young singer showed a rich variety of vocal color, solid musicianship and genuine talent. Miss Currie is still quite young but she has already made an interesting place for herself as a teacher, a recitalist and church singer in her own state. A large audience heard and applauded the young artist.

### Endorses Sodero's Ombre Russe

The following excerpt from a letter written by Edwin F. Kalmus, music publisher of New York, to Paul Longone, speaks for itself: "Permit me to congratulate you on the splendid cast assembled and the excellent performance, orchestra, etc., of *Ombre Russe*. I am writing Mr. De Vore of the N. B. C. and also Mr. Sodero, and I shall see to it that the necessary publicity is given your courageous enterprise."

This letter further enhances the success with which Sodero's opera, *Ombre Russe*, met in Italy.

Mr. Longone will sail for America on September 20.

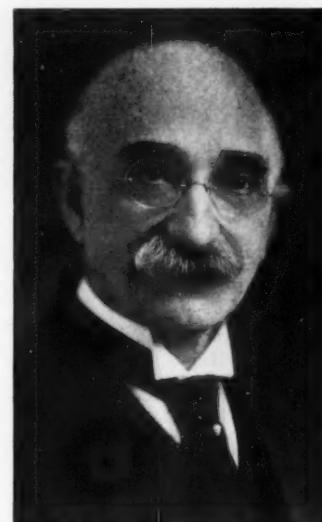
### Althouse "One of the Greatest Artists"

Following Paul Althouse's appearance in Kirksville, Mo., his managers, Haensel & Jones, received the following letter from J. L. Biggerstaff, professor of music at the Northeast Missouri State Teachers' College:

"Mr. Althouse sang to a capacity audience of our students and faculty members yesterday morning and gave a wholly delightful recital. Musicians were delighted with his artistry and the audience as a whole was attentive and appreciative. Mr. Althouse thoroughly lived up to his reputation as one of the greatest personalities and artists of our day."

### Arthur E. Johnstone Dean of Braun School

Arthur Edward Johnstone has resigned his position as executive editor of The Art Publication Society of St. Louis and head of its College of Music to become dean of



Strauss Studio photo  
ARTHUR EDWARD JOHNSTONE

The Braun School, Pottsville, Pa. Members of the faculty of that institution feel that the choice of Mr. Johnstone as its dean has been a happy one, for among the qualifications which fit him for this post are his wide experience as a lecturer and composer and his ability as a pianist, orchestral conductor and writer.

As a composer Mr. Johnstone is best known for his songs and ingenious piano duets and solos for beginners, although he has written a great deal of instrumental music and is the author of an orchestral overture with organ which received performance by the Chicago Symphony Orchestra under Frederick Stock. In conjunction with Leopold Godowsky he has edited and revised a series of musical text books, and collaborated with Harvey Worthington Loomis in issuing four books of songs which were adopted by the public schools of Chicago. He is an expert on the theory and practice of melody writing, and has recently prepared a large collection of figured basses, every one of which yields a real melody when properly filled in. As instructor and lecture in music appreciation and general theory he has taken part in the summer sessions of numerous institutions, including Cornell and Washington universities.

Except for the addition of Mr. Johnstone, no changes have been made this season in the heads of the various departments of The Braun School. These include: Robert Braun, orchestra and piano departments; John Quine, voice; Frederick E. Hahn, violin; Arthur Edward Johnstone theory and composition; Carrie Lou Betz, preparatory piano school; Leo Minichbach, cello and woodwinds; G. Francis Pyle, organ, and Margaret Dunn, choral conducting and coaching. The Braun School began its twentieth year on September 8.

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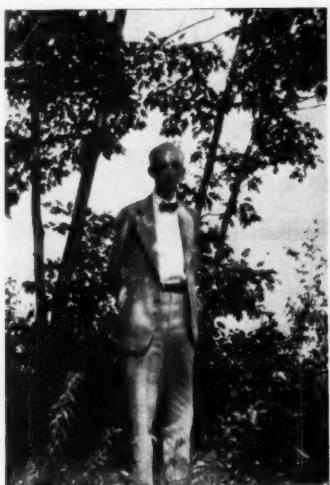
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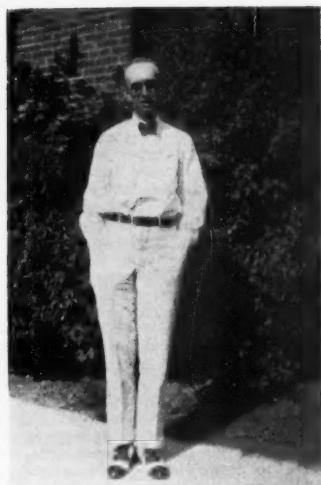
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RALPH ANGELL,  
at Cayuga Lake, Ithaca, N. Y., and (right) at home in Jackson Heights, N. Y.



#### Ralph Angell's Summer Dates

Ralph Angell interrupted his summer by accompanying several singers, among them Rosa Low at Ocean Grove on August 2 and Francis Macmillen at the Ithaca Conservatory on August 7.

With Mr. Macmillen, Mr. Angell played the Brahms sonata in D minor, about which the Journal-News commented: "... Ralph

Angell, formerly of Ithaca, whose playing, particularly in the sonata, added much to the enjoyment of a notable evening. The audience was large, in spite of the heat, and it included many students and teachers of violin, so that the applause was enthusiastic."

Of Mr. Angell's accompaniments for Miss Low, the Asbury Park Press said: "Ralph Angell supplied brilliant accompaniments."

#### Charlotte Lund Opera Company In *Hansel and Gretel*

The Charlotte Lund Opera Company, assisted by the Aleta Doré Ballet, will open its series of grand opera for children at Town Hall on Saturday morning, November 1, with a performance of *Hansel and Gretel*. The cast will include: Lillian Gustafson, Madge Cowden, Georgia Graves, Gretchen Heller, Frederick Hofsmith, Oliver Stewart and H. Wellington Smith. Aleta Doré will have charge of the ballet, and Allan Robbins will direct the orchestra.

The success of these operas for young people has resulted in a longer series this season. Other operas to be heard are *Cinderella*, *Tales of Hoffman*, *Coq d'Or*, *The Snow Maiden* (Rimsky-Korsakoff), *Mignon* and *Marta*, the dates being November 1, November 28, December 26, December 29, December 31, February 12, February 23 and April 11.

The unprecedented success of the season 1929-30, where grand opera was given to capacity audiences, proves that grand opera as presented by Charlotte Lund has found a place in the hearts of the children of New York. They find the operas so arranged that they are understandable. The rhythm of the

ballet and the beautiful costuming hold the child audiences. The telling of the story in Charlotte Lund's inimitable manner, the lovely voices and clear diction of the young American singers, all make for a charming hour and a half of delightful and up-



CHARLOTTE LUND  
photographed at Newport, R. I., where she spent part of the summer.

lifting inspiration for the children. They are being grounded in the understanding and love for grand opera.

#### Lamont School and Denver Conservatory Catalogue

The impressive catalogue of the Lamont School of Music and the Denver Conservatory of Music, Consolidated, is at hand. It contains sixty pages of reading matter, profusely illustrated, and gives a very good idea of the importance of this large and flourishing institution. Inside the cover is a portrait of Florence Lamont Hinman, founder of the Lamont School, which is nine years old. The Denver Conservatory, with which it is consolidated, is forty-three years old. Mrs. Hinman is president and director of the combined schools.

Her first assistant is Paul Clarke Stauffer, regional director. Other officers are Leroy R. Hinman, vice-president, and Dorothy Ann Bowman, secretary. The directors are, in addition to the above, Mrs. Stuart Douglas Walling, Dudley W. Strickland and Charles MacAllister Willcox. The faculty is far too extensive to list in full, consisting, as it does, of fourteen in the piano section, eight in the voice section, twelve in the department devoted to string and orchestra instruments and other departments in proportion. There are more than twenty departments.

#### Dora Becker-Shaffer Resumes

Dora Becker-Shaffer, violinist and teacher, reopened her New York studio early this month. Besides her other activities, this artist is preparing to give violin lecture-recitals for clubs and colleges.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

## Newer Practices and

### Tendencies in Music Education

Research Council—1930. Music Supervisors National Conference

The Research Council recognizes that many new or reemphasized philosophies and practices in music education are having a strong influence in the enrichment of the music program. This report is a result of that awareness, but does not present the material under any topic as an exhaustive study. Rather does it present a few simple statements concerning each heading with the sole thought that those engaged in music education will give them serious thought and be impelled to think through the topics to conclusions doubly valuable for being based upon situations faced by the individual.

Certain of the topics will undoubtedly be selected for further study by the Research Council. In the meantime, all readers of the report are earnestly asked to give thoughtful consideration to each of the topics presented.

In preparing this report, the responsibility for each topic was assumed by an individual member of the Council. Most of the statements were approved by the Council in their complete form; a few, however, have been reworded to conform to the desires of the Council. Following is the list of topics with the name of the member drafting each statement.

#### TOPICS

Music in the Platoon School—Russell V. Morgan.

Departmental Organization—Russell V. Morgan.

Instruction of the Individual—W. Otto Miessner.

Music Training for the Talented Child—W. Otto Miessner.

Application of Present Tests and Measurements to Problems of Music Education—C. A. Fullerton.

Projects in Large and Small Groups—Will Earhart.

#### De-Bunking Public School Music

A friend of ours told us some time ago that he would write a series of articles on the "De-Bunking" of school music for this magazine, but he has failed us. Now we shall proceed with some stuff of our own, hoping that it will "strike fire." Here it is:

In the old days of Leonard B. Marshall, Sterrie A. Weaver, and a score of other pioneers, music was taught better than it is today. We had not then gotten into the maze of a half dozen subjects for which no more time is given than for the singing of the early nineties.

Thoroughness was the watchword, then. We do get it in some of our schools today. Not in all, by any means. The work at the top shows. Choral singing is coming into its own again. Things seem to be getting better. On the other hand it is so easy to "scatter" that many do it, sacrificing thoroughness. Why worry? The world is growing better and with it the music in the schools. We belong to the original optimists chorus. That's that.

\* \* \*

A three ringed circus of lectures and outstanding names for short term service in summer schools is more entertaining than education. It is not consecutive. It does not follow a given line but changes with each lecturer. It is contradictory because no two leaders in any field think the same way about the same thing. They all are selling something different. It's all right of course, but we just happened to think of that angle of the summer session question, and there you are!

\* \* \*

A supervisor told us the other day: "Yes, in our schools we teach voice training, music reading, music appreciation, a little music history, and a fine repertoire of songs in all our grades." How much time is given to music in your city? we asked. "Oh, twenty minutes a day," she replied. Question: What is wrong with the supervisor's statement?

\* \* \*

The greatest field for the musician today is that of Music Education. This is very generally recognized by singers, pianists, organists and conductors who have been, and are still, taking up the important work of music in the schools. Someone said recently, "When will the saturation point be reached?" We do not know. It is impossible now to furnish all of the right kind of people for the positions that constantly open. This has been so for years. Matrimony accounts for many openings every year. The girls will get married!

Coordination of Singing, Playing and Listening—Mabelle Glenn.

Correlation with Other Subjects—Walter Aiken.

Summer Music Schools for Children—P. W. Dykema.

Original Composition—Will Earhart and Russell V. Morgan.

Construction and Use of Instruments by Children—P. W. Dykema.

Experiments in Developing the Sense of Absolute Pitch—Victor L. F. Rebmann.

Experiments in Teaching Sight Reading with Systems other than the Movable Do—Victor L. F. Rebmann.

Keyboard Acquaintance through Informal Methods—Russell V. Morgan.

String, Wind and Piano Classes—T. P. Giddings.

Provision for Vocal and Instrumental Ensembles in Elementary and Secondary Schools—Edgar B. Gordon.

Dalcroze Eurythmics—Karl W. Gehrkens.

The Rhythm Orchestra—Karl W. Gehrkens.

Children's Concert—Mabelle Glenn.

The Radio in Music Education—Russell V. Morgan.

These topics will appear weekly in the MUSICAL COURIER.

### School Music in Ottawa

By James A. Smith  
Supervisor of Music, Ottawa.

It might be asked by the musical profession, what is the government, that is the Department of Education, doing to increase musical culture in the Province of Ontario? Perhaps some members of our profession might be led to reply to such a question "Not very much." That would be very unfair criticism. I propose to tell you what the Department of Education has done, and is doing to spread and increase the love of good music in our land, and I think you will agree that the authorities are doing a very great deal, and about as much as any like body in the world.

In the first place, vocal music is declared

by the department to be an obligatory subject. That means that in every school vocal music must be taught. The curriculum is in two forms. One is called a minimum course. It calls for the teaching of patriotic and other songs by rote, and the use of a pleasing quality of tone. This course is intended more for the rural school. The teacher in this class of school has no supervision by any professional musician and is largely on her own resources. The success of the course depends then on the musical education of the individual teacher.

A large number of our teachers have had no musical education except the course received during their attendance at Normal School. Unless the teacher has some natural talent in the direction of music, the time devoted to music in the Normal School course is hardly adequate, but with some natural ability on the part of the teacher, she can be depended upon to do at least some good work with the children who attend rural schools, and these children are at least having opened up to them the way to the study and love of singing.

#### MORE EXTENSIVE COURSE

When we come to towns and cities, of course the extended syllabus is generally adopted, which includes reading music in either tonic sol, fa, or staff notation, ear training, voice training and part singing. In most towns and in all our cities, the local authorities have directors or supervisors of music, whose duties it is to direct and look after the work of the regular teachers, who of course must teach the subject. Here, as in the country districts, the ability of the teacher plays a large part in the success of her work, but the visits of the director assist the teacher and the class. After a long experience in this work I feel impelled to say that a great many teachers with little real musical talent are able to do remarkably good work.

In most places in our province a school choir is a very essential and important branch of the study of music. The custom is to place in charge of this work the teacher in each school who is most competent in teaching music. I have heard choirs from most of the large cities at various times, and have heard remarkable work done by a large number of them.

In our own city we have some really excellent children's choirs, and the works selected for study includes the best in choral music, e. g., The Swan, Fly Singing Bird, My Love Dwelt, all by Elgar; Indian Lullaby, by Vogt, etc., and two cantatas with orchestral accompaniment. Such work must surely have an influence upon the pupils in

### Noted Educators

JETTIE J. DENMARK,



Supervisor of the Department of Public School Music at Ohio University, Athens, Ohio, received her education at Washburn College, also receiving a B.S. degree in music education from Kansas State Teachers' College. She is a pioneer in the organization of Rural School Music Units.

Miss Denmark has also been a member of various faculties, including State Teachers' College, Kansas, and Boyles College, Texas. She is a singer and has specialized in violin and pedagogy; also she has had considerable experience along other lines in music, having been one of the speakers at the Lausanne Anglo-American Music Conference held at Lausanne, Switzerland, last year.

In addition to her many activities, Miss Denmark has found the time to direct the South Eastern Ohio High School chorus and orchestra. She has a host of friends in the National Conference, of which she has been a member throughout her professional life.

our schools and develop a love for what is really worth while in music.

Largely influenced by the Ottawa Public School Board, the Department of Education has made it legal for any Board to teach instrumental music. We have a long experience in this branch of music in Ottawa. A number of years ago violin classes were formed in our public schools under Donald Heins, and on his leaving the city we secured the services of Drury Pryce to carry on his work. At the present time we have 200 students in our violin classes.

Our local school board which led the country in its attitude towards music, started classes in wood wind and brass instruments. Lieutenant Finlayson has charge of this work and his young pupils are full of enthusiasm. He teaches cornet, trumpet, trombone, euphonium, flute, clarinet, piccolo, and saxophone. For this a small fee is also charged and the classes are held out of school hours.

Two years ago piano classes were formed, which are conducted in five centres in the city. Each is in charge of a competent teacher and pupils are taught in groups of eight. Of course we only give a two-year course.

All of these activities have been approved by the Department of Education so, with that answer to our question at the beginning of my paper, I think the attitude of the education authorities can truly be said to be most sympathetic towards music. The department has a music school where teachers can have a free course of instruction in school music methods, and it also gives grants for music to all boards who teach the subject systematically.

We are fortunate in Ottawa in having a board liberally inclined towards the study of music in all its branches. I have said before that Ottawa leads the whole country in this regard. I know of what I speak, and I have talked with school music authorities from all over the Dominion and we are the only board which engages teachers to teach special instruments and pay these teachers a salary.

Dr. Putman, our chief inspector, has always encouraged musical study in all its branches and has a great influence with our school trustees in extending our curriculum.

The weakness of our system of education in music is one which can be cured by public opinion. After public school comes high school. Here we have no musical study as part of the school system. The department has drawn up a syllabus for high school and it is left for them to have it or not. It is true that it is not compulsory as it is in elementary schools, but the results of a continued study of music through school life would be very beneficial in the interests of musical culture. I look forward to the time when the public will take advantage of all the Department of Education offers, in the hope that Canada will become a great leader in musical things, as she is destined to become in the field of trade and commerce.



THE MINNESOTA ALL-STATE HIGH SCHOOL CHORUS  
in which eighty-three schools were represented. The concert was conducted by Archie N. Jones, director. Agnes Rast Snyder was the contralto soloist and William Lindsay the pianist. They gave the following program: Now the Day Is Over (Barnby), By Babylon's Wave (Gounod), Morning (Speaks), Goin' Home (Dvorak), Let My People Go (Spiritual), The Chambered Nautilus (Fauré).



THE MELODY WAY CLASS IN METHODS AT THE SUMMER SESSIONS OF CHICAGO MUSICAL COLLEGE.

Students were enrolled from the following states: Alabama, 2; Arkansas, 2; Colorado, 1; Florida, 2; Illinois, 3; Kansas, 1; Louisiana, 1; Michigan, 4; Mississippi, 2; New Mexico, 1; Ohio, 1; Oklahoma, 2; Oregon, 1; Tennessee, 2; Texas, 6. In addition to the normal course in Chicago there were Melody Way institutes this summer in thirty-two other cities, including some of the leading universities, teachers' colleges, and conservatories.

## PUBLICATIONS

**Three Songs by Bessie Bartlett Frankel.**—The titles are: Love's Lantern, to words by Joyce Kilmer; A Morning Walk, to words by Ethel Brooks Stillwell; and We Watch the Swans, to words by Sara Teasdale.

Bessie Bartlett Frankel is a Los Angeles musician of note and influence. She descends from a musical family, her father being one of the outstanding music patrons of Southern California, and she herself long active in musical matters. Among other things, she was in charge of the musical programs given at the Portland biennial of the N. F. M. C. six or seven years ago. She too, has recently organized a string quartet in Los Angeles in memory of her father.

These songs show a very genuine talent for musical composition, especially for the tasteful and adequate interpretation of words. The poems that have been selected by Mrs. Frankel are in themselves attractive, and the poetry of them has been impressively translated into music where the voice and the piano join in a sort of duet.

The reviewer does not know how else to indicate the idiom of these songs. The accompaniment is not a slavish support of the vocal line, but is filled with melody or countermelody, so that, indeed, one does not know which is melody and which is countermelody. The whole effect is musically striking and gives the impression of a deeply musical nature.

At the same time these songs are not of the sort, all too familiar in these modern days, where the piano has everything and the voice nothing. Here the voice has continually a real melody to sing, and in the accompaniment the arrangement of the voice parts in the two hands, and the harmonic structure, serve to enhance the beauty of the melodic line.

These are excellent songs and will most surely find their way into the homes and hearts of the American public as well as onto the concert platform. (Carl Fischer, Inc., New York.)

**Two organ pieces by Mauro-Cottone.**—They are Aria in the Manner of Bach; introduction in form of a Cadenza and Fugue. This aria is hardly in the manner of Bach. True, it is contrapuntal, with four or five parts flowing freely below the melody, but there ends its resemblance to Bach. There is nothing in the mood which suggests the olden time or the classic school. On the contrary, it is quite up to date, with all of the articulation of modern vocal melody, all of the tunefulness of the sort of thing one whistles in idle moments. The melody has a way of ending on alternate tonics and dominants, which is of our own day, not of the far

distant past. It also has sequences that Bach would scarcely have thought of. It is music that should be popular—and deserves to be.

The Introduction and Fugue also has thematic material, the nature of which is distinctly of our own time. There are passages between the bits of melody—flashing passages for full organ—that are thrilling, and the theme is introduced in places as a basis for them on the pedals. Very brilliant! The fugue is of traditional design and structure, and brings the whole brilliant work to a broad and majestic close with the fugue theme for full organ, fortissimo.

These are splendid works by a mature and experienced master. (G. Schirmer, Inc., New York.)

### Fine Arts School of South Bend

This office acknowledges receipt of the year-book of the Fine Arts School of South Bend, Ind. The school has for director Hazel Dell Neff-Smelser, well remembered in Chicago where she won success both as a singer and as a pianist.

Associated with her are Charles E. Watt, guest teacher, who will conduct a class in Music Appreciation and Current Events; Franklin Stead, Helen B. Lawrence, Mary L. Purcell-Hames, Marie Jackson-Schmidt, Eileen Everett, Reva Norton-Hughes, Beatrice I. Goss, Hazel Dunning-Addison, Margery Ewing-Taylor, James T. Cover, Edwyn Haines, Violet Shy Parks, Esther Fulton-Mitchell, Inah Estelle Smith, Molvinne Rennee Denney, Aline Christine Fisher, and others.

The prospectus may be secured by writing to the secretary of the Fine Arts School.

### Jacques Gordon Opens School for Musicians in Connecticut

Jacques Gordon, violinist and former concertmaster of the Chicago Symphony Orchestra, has opened a school for professional musicians and advanced students of the violin, piano, musical theory and composition in Canaan, Conn.

The school is offering courses of a six months' period, between the musical seasons, at a cost of \$300. The institution is to be known as the Gordon Musical Foundation and has accommodations for fifty students.

### Harold Bauer Plays at Guilford

As a feature of the Guilford, Conn., Chamber Music Festival Series, now in its eighth season, Harold Bauer gave a recital on August 25 which is reported by the local manager to have been a success "musically and financially," terms which apply to all Bauer's recitals.

The program included a Beethoven sonata, Schumann's Scenes from Childhood, Brahms' Rhapsody in E flat, Ondine by Ravel, a Chopin Scherzo and early classics.

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## San Francisco Finds Arbos an Authoritative Conductor

Madrid Leader Makes Excellent Impression at His First Appearance Here, and Audience Is Most Enthusiastic—Other Notes of Interest.

**SAN FRANCISCO, CAL.**—At the eighth concert of the Summer Symphony Series, Enrique Fernandez Arbos of Madrid occupied the dais at the Exposition Auditorium. He was the fourth guest conductor to wield the baton during the current summer series, and he was welcomed with unusual warmth by audience and orchestra, and the concert was punctuated by mutual felicitations of conductor, players and listeners. Arbos strongly impressed San Franciscans with his extraordinary command of orchestral resources, his individual conceptions and his dignity. The members of the San Francisco Symphony Orchestra played beautifully for Senor Arbos; there was no sense of uneasiness nor uncertainty, as is frequently the case with a new conductor.

After the Beethoven Seventh Symphony came Corelli's lovely Suite for Strings. It was greeted with extraordinary applause, for it was played with an exquisite tone quality, delicacy and finish, yet with notable vigor and spirit. During the last half of the program the audience heard some of the best music of modern Spain—Granados' Intermezzo from Goyescas and Arbos' own orchestration of Albeniz's La Fete de Seville and Triania from Iberia. In the latter, Arbos displayed a fine taste and a talent for interesting and colorful orchestration. Arbos may feel assured that when he returns to San Francisco the host of friends and admirers he created during this, his first visit, will turn out en masse to greet him.

Mrs. Marcus S. Koshland, chairman of the Women's Committee of the San Francisco Opera Association, presided over a meeting of the committee at the Hotel Fairmont, when Professor Edward Maslin Hulme, of the Department of History, at Stanford University, discussed "Art and Its Relation to Life," with special reference to opera. The meeting was open to the public.

Gaetano Merola, director-general of the San Francisco Opera Association, has been giving a series of public lectures in the music department of the Public Library, on the new operas to be produced. At a recent lecture Mr. Merola talked of Maurice Ravel's L'Enfant et les Sortileges, which will receive its American premiere on a double bill with Hansel and Gretel.

Alda Astori, one of the most brilliant San Francisco pianists, has gone East to take up concert and pedagogical activities in New

York. She will remain in the Eastern metropolis indefinitely. San Francisco's loss will unquestionably prove to be New York's gain.

Frederick H. Haywood, well-known teacher, has arrived here to begin courses in voice culture and song for school teachers in the extension division of the University of California. His Universal Song course is employed in various schools throughout the country.

Luisa Silva, contralto, who recently returned to San Francisco from operatic triumphs abroad, will appear in a recital here prior to starting her national tour, which is now being arranged through her New York manager, Charles L. Wagner. When Mme. Silva appears here at Scottish Rite Hall she will be assisted at the piano by Edward Harris. Alice Seckels is presenting Mme. Silva in this city.

Another San Francisco artist who will leave here shortly to take up his permanent residence in New York is the distinguished tenor, Lawrence Strauss. Mr. Strauss has planned a farewell recital which will take place in the lovely salon of Mrs. Harry Hill. Upon that occasion the tenor will be accompanied by Elisabeth Alexander.

C. H. A.

### Rosa Low Heard at Ocean Grove

When Rosa Low sang at Ocean Grove, N. J., on July 30, the Asbury Park Press commented:

"By far the most pleasing concert of the season at the Ocean Grove Auditorium took place last night when Rosa Low, soprano, and Marie Miller, harpist, appeared there in the third of a series of concerts."

Miss Low, in wispy yellow chiffon, enhanced with green mitts, immediately won her audience with her vivacious manner and pure tonal qualities. As versatile as she was satisfying, Miss Low's smooth freedom and pure diction won her audience most completely."

### Engagements for Mr. and Mrs. Hughes

Mr. and Mrs. Edwin Hughes will appear in a two-piano recital in Houston, Tex., on January 29 next. Prior to this appearance the artists will appear in their annual New York recital at the Town Hall on No-



A GROUP PHOTOGRAPHED AT ONE OF MME. LISZNIEWSKA'S MASTER CLASSES IN PORTLAND, ORE.

which were attended by prominent musicians, pianists and teachers throughout the northwest. Left to right: (First row) Warren B. Cross, pianist and teacher, Kalama, Wash.; Mrs. Esther Bottorff-Hill, Longview, Wash.; Marguerite Melville Liszniewska, Alice Clement, music instructor, Linfield College, McMinnville, Ore.; Gladys Strong, Roseburg, Ore.; Lillian Pettibone, pianist and teacher, Portland and Vancouver, pupil of Mrs. Leiser; Harold Gelman, pupil of Francis Stutgal Burke, of Ellison White Conservatory; Frieda Louise Davis, Kelso, Wash., pupil of Mr. Cross; (second row) Ruth Bradley Keiser, pianist and teacher, Portland, Ore.; Mrs. J. C. Holden of Fielamook, Ore.; Ruth Eichelberger and Sally Marshall, pupil of Ruth Bradley Keiser; Barbara Hienke, pupil of Mrs. Clifford Moore; Nellie Rothwell May, pianist and teacher of Portland; Miss Llewellyn and Claude Wright, supervisor of Music. (Photo by Photo Art Studios.)

vember 8, to be followed by another performance in the same auditorium on March 7. Other southern tour dates for the Hughes have already been announced.

### Althouse's Opening Dates

Paul Althouse will open his 1930-31 concert season with two appearances at the Worcester, Mass., Festival on October 2 and 3. Later the same month he will sing in the Southwest and then in the West. Beaver Falls, Pa., will hear the tenor in recital on November 17.

### George Castelle to Teach in Austria Next Summer

George Castelle, vocal pedagogue, choral director and member of the faculty of Pea-

body Conservatory, Baltimore, has been engaged to teach next summer at the Mondsee Austro-American Conservatory. This school takes its name from the village of Mondsee, which is described as a typical Austrian hamlet, situated on a beautiful and picturesque lake and surrounded by lofty mountains. The tranquillity and Old-World charm of the environment make ideal conditions for study.

Mr. Castelle and his wife, Virginia Castelle, who is a very capable accompanist and coach and her husband's assistant, spent an interesting summer traveling in France, Austria, Czechoslovakia and Germany. They are bringing back to America a collection of the less familiar folksongs of these countries, and plan to feature this music next winter in the costume recitals of their pupils.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *What Price Testimonials?—Are Artist Endorsements Worth What They Cost?—Some Thoughts on Piano Name Values—How Their Reputations Were Built and What They Mean.*

#### *to the Industry at Large*

There are many dealers who decry the value of testimonials for pianos. One who is somewhat pessimistic as to this writes upon the subject as follows:

"There is no value in the testimonial of any one for the piano any more, if there ever was any value. Just look here at the enclosed advertisement. Who cares for what those women say about soap? They are all society women and stage people. They probably know as much about soap as those who give testimonials for pianos know about the instruments they play upon. We all know they are paid for what they say. Just look at the people that have given testimonials for cigarettes. Some of them I know, never smoked a cigarette in their lives. And we dealers have to pay the bills for the piano testimonials. I don't know how much the manufacturers pay for such letters, but it is a waste of money. I never sold a piano through a testimonial in my life. Why do you keep harping on such stuff? It is a waste of money." This and much more.

#### The Beginning of Fame

It is foolish to talk like this. The testimonial has been and always will be of value if used properly. What some one of note says about a product forms the medium of bringing name value into effect. Personal reference is utilized by every sensible salesman if he has the opportunity, and let it be known that the testimonial has done more good in the creating name value than any form of publicity known to the piano. It has made many pianos of high grade quality famous, and no one can deny this who knows anything about pianos.

In days gone by the piano testimonial stood almost alone, and especially in all things pertaining to music. The testimonial was so valuable that it was absorbed by lower articles. It became of drastic damage in many ways, especially patent medicines, etc., and postal and federal laws were enacted to obliterate the unholy methods employed to take advantage of the masses.

Probably the dealer who wrote what here is quoted will endeavor to argue that the patent medicine illustration but carries out his own arguments about the soap and cigarettes, but the fact that keen advertisers still stick to testimonials and spend millions in their publicity causes one to wonder what the piano man is talking about.

One can with justice criticize some forms of handling testimonials, there may be some who sign remarkable letters of approval, and who may not know a thing about what they are commanding, but those are few and far between. That cash money is paid for testimonials is true, but there is a long distance as between some of the figures claimed are paid and what are really paid.

All that comes under the head of honesty in advertising, and we might say that advertising generally is honest, and what is dishonest is answered by the people who pay the bills.

#### Proof By Performance

The piano is marked by the highest kind of testimonials, for the instruments, just as other products, have to sustain what is said by the musicians about this or that piano, and especially by those who have written testimonials about the pianos they play in public. The testimonial may be paid for by the dealer, but up to this writing on the part of the one who received the letter of the disgruntled dealer, let it be said that no dealer has paid half enough for publicity of the pianos he tries to sell, and especially for the pianos utilized as leaders. And let it be

known that the leaders of the dealers are utilized more to sell pianos "just as good" and not made known by paid testimonials of artists from abroad.

If the dealers would help the manufacturers who utilize testimonials by building to name value in their own territories they would be helping the piano more than by decrying the very thing that has done more to make the piano an artistic instrument in name values than any publicity the manufacturers have assumed.

If there were no name value leaders in the piano world there would be very little respect for the piano in an art way. The piano did not become generally known as a musical instrument, did not have that respect that is shown it, until the old houses began bringing great pianists from abroad to play upon the concert stage. Before that time the dealers did not have that standing the piano now receives in the world of music. It was something that enabled the spreading to the public readers of the publications of the day the beauties of piano tone.

The old timers can recall the tremendous stir in music that Rubinstein made in his tour in 1873. There are many who tell about Gottschalk and others who led the way along with Jennie Lind, Patti and other singers and violinists, that laid the foundation of the music in this country of this day and time.

#### Who Pays?

The testimonial is necessary in exploitation, and it is for the benefit of the dealers, as much as it is for music or the piano. The dealer might just as well claim that he pays for the entertaining the manufacturers give him when he visits the factories as to say he pays for the testimonials utilized—both are for publicity purposes, and this in the attracting the friendship of those who "pay for what they get" in such methods of advertising.

The successful dealer will not admit that if he entertains a prospective customer that the one being entertained is paying for what is spent. This subject has been the basis for much argument for these many years. Just think what Paderewski has done in attracting attention to the piano without any regard as to the piano he used. That name Paderewski has done great good for the piano, and this same can be said of all the great pianists that have appeared upon the concert stage. Even the names of singers who probably never played a piano upon the concert stage in their careers are of value for it is accepted that if they can sing they must know a good piano. Especially does this apply to violinists, for they have to make their own tones just as do the singers.

No, we cannot accept the arguments of the dealer who protests and implies that the testimonial is paid for by himself, that it comes in on the costs of manufacture, which is not often acknowledged by the manufacturers themselves. None the less, without name value and quality no piano has ever arrived at success unless the testimonials were carried out by the instruments themselves. We need more testimonials. The giving of a testimonial rightly and honestly obtained is a great help; no artist can afford to mislead. One may be mistaken, some are careless, but the instruments stand the test as to good or bad. Why compare a soap testimonial with the piano? Thousands of articles carry testimonials. That proves the value of them. Why try to "knock" the piano with such senseless stuff as this letter contains? The local dealer is smartly pleased when his own local pianist gives notice that the piano carried by the dealer is a good instrument. Who pays for that? The dealer, the artist or the one induced to

buy one of the piano thus commended? It is all so trite and foolish.

#### "Just As Good"

The dealer that wrote this letter has not been very successful, but that does not apply to this year but to former years. A dealer can not be estimated as to his ability by the events in piano selling the past two years. It was the work before that time. The very fact that this particular dealer did not make a great success was because he would not obtain a name value piano. He argued "Why buy one of the big names when there is something just as good?" and the "just as good" never obtained a testimonial because it was so cheap no one would give a good word, but the dealer did not sell them cheap. The testimonials to the piano are the best publicity in the music world. The artists are worth what they get for their piano opinions.

WILLIAM GEPPERT.

#### Leon M. Lang

Leon M. Lang, a familiar figure in Pacific Coast piano trade circles, has returned to the piano business in a rather unique capacity. Mr. Lang, who for twenty-seven years served with Sherman, Clay & Co. in San Francisco, resigned last year to go into social service work. Now through the persuasion of Steinway & Sons and Lyon & Healy he is back in the fold, at least temporarily, his present arrangement expiring December 15. His title is that of sales counselor, and his mission to inspire the Lyon & Healy organization with some of the principles which have typified his attitude in the past, and which have brought him success. Despite his imposing sales record, Mr. Lang declares that he has never sold a piano in all his career. What he has sold, he says, has been the joy, happiness, and contentment that can come from music in the home. He creates more than the desire to own a piano, he shows it as a living force, reviving the pleasant memories of the past, and limning the future with equally joyous anticipations. To talk with Mr. Lang about his work is a real pleasure. He radiates sincerity and understanding. It is inspiration of a practical sort, for it can be carried out in the actual details of salesmanship. It represents a higher phase than the purely commercial character of selling, and creates a closer bond of sympathy between the new owner of the piano and the house that has sold it. It seems certain that the pianos sold by his influence are not destined to be among the "silent pianos" of the nation. He is building for a solid degree of musical appreciation. It is to be hoped that Mr. Lang will be persuaded to continue in the piano business. Men of his ability and character are needed in the rebuilding of public confidence in the industry.

#### The Ohio Convention

The twenty-first annual convention of the Music and Radio Merchants Association of Ohio was held September 9 and 10 at the Sinton Hotel in Cincinnati. The official program was as follows:

##### TUESDAY, SEPTEMBER 9

9:30 a.m.—Round Table Discussion on Radio  
Led by Charles H. Meinberg of Cincinnati

12:00 noon—Luncheon  
Welcome by Hon. Russell Wilson, Mayor  
of Cincinnati  
Response by Otto B. Heaton

2:30 p.m.—Round Table Discussion on Pianos  
Led by Charles H. Yahrung of Youngstown  
6:30 p.m.—Informal annual dinner and dance  
Talk on The Proposed Ohio Law by Sarah  
E. Hyre, member of State Legislature

##### WEDNESDAY, SEPTEMBER 10

9:30 a.m.—Round Table Discussion on Band and  
Orchestra Instruments  
2:00 p.m.—Official photograph of convention  
2:30 p.m.—Annual business session  
6:00 p.m.—Dinner and welcome to new president

## Piano and Musical Instrument Section

# Rambling Remarks

**"Controversy equalizes fools and wise men in the same way,—and the fools know it."**

—OLIVER WENDELL HOLMES.

### Can the Selling Methods Employed by Refrigerator and Other Household Appliance Salesmen Be Utilized to Advantage by the Piano Man?

The Rambler has been much interested in several talks that he has had recently with a very prominent operative who has made records in piano selling, but who, of course, during these days has not kept up to his usual standard of large monthly sales. This piano man seems to have become excited and is rambling away from his former methods and studying those of other sales organizations that seemingly could be applied to piano selling.

There is a vast difference in the mind of The Rambler, and probably other men interested in pianos, between selling pianos and selling automobiles, vacuum cleaners, washing machines and such, for there is not only a great difference as to prices in many of these articles, but also as to the terms, small payments and small amounts.

A piano is a serious investment for any family. Therefore it follows that it is taken up seriously and these spasmodic onslaughts on the people, the methods that are being used by instalment sales can not apply directly to the piano. The piano has gone through all this in the special sales inaugurated by A. A. Fisher these many years ago, and which now are thrown aside. The recent sales that were referred to in the Expressions recently in the MUSICAL COURIER held in Chicago and New York City represent a new phase of piano selling, in that there was one style of piano of a certain make offered at a given price and held to all the pianos of that make and style that were sold.

#### A Matter of Utility

The probabilities are that this same applies to the sales methods of sales organizations that take up work for industrials much as did the special sales experts of days gone by in the piano trade. The one thing that The Rambler ruminates over as he listens to these talks about what other industrials are doing in the way of retailing their products, either through dealers or special efforts of their own, and the forming of organizations for the carrying out of those policies that probably could be better styled under the oft-repeated advertising of "from factory to the home," is that the piano men must organize their own selling policies based upon the fact that the piano is an article that can be dispensed with for the time being.

It might be said, however, in return to this argument that the same applies to the washing machines, the refrigerators and the vacuum cleaners, etc., but it must be borne in mind that these later products are so far different as to the uses the piano is put to that it can not appeal to the home, to the housewife, or the man who earns the money that pays the instalments, in the same way. Families can get along without washing machines, refrigerators, vacuum cleaners, etc. They did it before they were invented, but when those labor saving devices are presented to the housewife for the raising of the burdens of the kitchen, the dish washing, etc., anything that brings about a reform in this one great blot on our present civilization, then did they become necessities.

The good women of today are realizing the lifting of this blot, this labor in the kitchen. Not all homes can afford the employing of labor for kitchen work and house work, but anything that will bring about a lifting of such conditions creates a necessity in the minds of those who want to unburden themselves of the crushing weight of the seven days per week labor that a kitchen involves.

#### Living Room vs. Kitchen

The piano goes into the living room. It is something that can be dispensed with, even though the family be musically inclined, until they are able to buy. When they are able to buy they certainly will have a piano in the home, for, notwithstanding all that is claimed the radio does for the family, that it supplies music and all that, there is a far cry from the listening in to the radio to the listening to the piano played by a member of the household. There is not only the satisfaction on the part of the one that plays. The simplifying of the learning to play the piano manually makes it

one of pleasure instead of industrious application to five-finger exercises, etc., which brings the piano within the possible bounds. There is no ready response during such days as this, and therein lies the difference between selling pianos and selling mechanical articles that do away with the most harrowing application of physical strength and deterioration of mental ability as is presented in the running of a household by the wife who is compelled to take on the burdens of a servant, and when there are children this is multiplied seven fold.

Piano dealers must recognize these facts, and those salesmen who study the sales methods of household necessities, can not apply them to advantage in the selling of pianos. The real piano salesman will invent his own methods and take into consideration the fact that the piano stands unto itself is not to be handled in the same way as are these articles referred to, and which now is engrossing the mind of the old friend of The Rambler, putting the piano into the background in his mind and the selling of something entirely different from the piano in the foreground.



### The New York Times Article on the Piano Fire Menace—An Able Reply by John J. Glynn of Mathushek & Sons

The New York Times, in a recent issue, printed a report of William C. Jones, chief inspector of the Tenement House Commission, on fire hazards. Mr. Jones was reported as saying that abandoned pianos formed a marked fire hazard, and was moved to other observations concerning the lack of regard paid to the piano. It was an uncalled for attack, in many respects a very silly one. One can grant without argument that a piano can outlive its usefulness. One can go further and admit that far too many pianos now being cherished in many households are useless pieces of junk. A piano does not last forever.

To say, however, that the sight of these wormout instruments means that the piano in general does not hold a respected position in the nation's musical life is more than far fetched. Arguing on the same lines, one might say that the sight of the various auto "graveyards" means that the automobile has lost caste and popularity. As a matter of fact an instance, almost exactly parallel concerning the automobile was recently printed in one of the New York papers. An automobile was found abandoned on the street. The police, tracing the ownership through the license plate, called up the owner. The woman calmly informed them that she had left the car there, saying she didn't want it, it didn't go and she certainly wasn't going to spend any more money on it. That case, however, did not evoke any thoughts as to the passing of the automobile. One asks why the piano should be singled out for attack.

The printing of that article brought forth a prompt rebuttal from the able and energetic John J. Glynn, past president of the New York Piano Merchants Association, and vice-president of the Mathushek & Sons Piano Co. The full text of Mr. Glynn's answer, which was printed in part by the Times, was as follows:

August 28, 1930.

To the Editor of The New York Times:

On page 23 of The Times of August 27, under the heading, "Blocked Fire Exits Found by Thousand," there is a sub-heading, "Abandoned Pianos a Peril; Families Favoring Radio Leave Other Instrument Behind on Moving, Deegan Men Said!"

The story is based on an announcement purported to be made by William C. Jones, chief inspector of the Tenement House Department. I quote verbatim:

"Mr. Jones said the inspectors had found that the radio was so popular that families looked upon their pianos as 'white elephants.' In fact, rather than pay \$10 for moving them, he said, the modern New York City family leaves the piano high and dry in the old apartment for the landlord to worry over."

The old piano is then, virtually, 'thrown out'; it is shoved into the hallway and there becomes a fire menace. Inspectors in the Tenement House Department have in several instances had to fight the 'piano hazard,' he said. One such instance in Harlem was cited. The piano had been seized by the owner of the building when a tenant's rent was in arrears. The incoming tenant, owing a radio, and having no use for the piano, moved it into the hall, and the tenement house inspectors had to remove it."

The writer has been active in the piano industry in New York City for over thirty years and takes exception to and denies the truth of Inspector Jones' statement when he says that the popularity of the radio has made New York house-holders look upon their Steinways and Mathusheks and Knabes as "white elephants." The writer denies that anybody of common sense leaves a good piano of musical worth behind him as junk in a vacated apartment. Worthless pianos, like worthless automobiles, should be "junked." Inspector Jones says the "piano hazard" has to be met by his inspectors and cites one instance in Harlem to prove, but which disproves, his conclusion.

It appears a landlord seized a piano owned by a tenant who was unable to pay his rent. He evicted that tenant. The landlord then left the piano in the vacant apartment.

The incoming tenant had no use for the piano (he was probably unable to play it), he had a radio, he moved the piano he did not own into the hallway and the "tenement house inspectors had to remove it." One is disposed to ask why didn't Inspector Jones' inspectors make the owner of the house who seized that old piano remove it? Inspector Jones and his men made 2538 house inspections. They, unquestionably, encountered other discarded household impedimenta that were a menace in case of fire, but of these no mention is made or prophecy indulged in by the Chief Inspector. It would almost appear he was hired to take a radio census and indulge in radio propaganda.

If Inspector Jones has any musical ability and if he will try to play upon one of these discarded "thump-box pianos," that is probably older than himself, and that was likely bequeathed the owners as a family heirloom too good to throw away, he will change his opinion. The fact is that radio has helped but not killed the piano industry. The piano is the basic musical instrument of yesterday, today and tomorrow. Our future great musical composers will produce their masterpieces by its aid as in the past. It speaks the universal language understood by every race and creed—the language of the soul.

Good pianos are now in demand; over two-and-a-half million children in America are learning to play them; two hundred and forty thousand piano teachers are instructing these children; our public schools in many States have added piano instruction to their curricula. The future of the piano industry looks bright. In fairness to it I ask you to publish this letter. Inspector Jones jumped to a hasty and erroneous conclusion when he assumed that the piano is becoming a "white elephant" amid the laces and panes of any cultured New York home.

JOHN J. GLYNN,  
Executive Vice-President, Mathushek Piano Co.,  
Former President, New York Piano Merchants Assoc.

The thanks of the entire trade are due to Mr. Glynn for his prompt and vigorous action. It is important that such action be taken, especially at this time, for false impressions are very easy to spread and hard to combat later. Just as an indication of the "news" importance of Inspector Jones' statement, the New York World also took occasion to comment editorially upon the same subject. The editorial read:

#### Maverick Pianos

The swift descent of the old piano from the status of a token of respectability to that of a heavy and clumsy thing of wood and wires which it is a bother to cart away as rubbish is feelingly narrated in the reports of the Tenement House Department inspectors. Time was when every family of fair and fixed income almost had to have a piano. It was the thing to do, even if Maizie and Junior never learned to play The Maiden's Prayer without an occasional blunder. At worst it was a handsome piece of furniture.

Came the radio, as the picture captions used to say. Maizie and Junior could get the benefit of playing much better than their own simply by twisting the control buttons of the family radio. The piano, unopened, gathered dust and became a shelf upon which miscellaneous articles were piled to get them out of the way. Then the family moved, and rather than pay \$10 to have the piano taken along they left it standing in its tracks. Then the inspector came into the picture, for the new tenant moved the maverick piano into the hall to get rid of it, and it became a fire hazard and obnoxious to the law.

And at the very time when the piano hazard is bothering the tenement inspectors the making and buying of pianos continues, hurt by the radio to be sure, but sometimes helped by it. For here and there are people still who turn to the radio for real music and do not let it deprive them of the pleasure of making music for themselves in their own homes. In such homes the piano is in no danger of being junked.

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# MUSICAL COURIER

*Weekly Review of THE World's Music*



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*Part of Dudley Buck's Classes at Columbia University, New York City, During the Summer Session, July 7th-August 15th, 1930.*

### PUPILS IN PHOTOGRAPH

(Left to right)

Ethel Wyn  
Miriam Smith  
Doris Comstock  
Dorothy Willison  
Luella Weimer  
Grace Reinert  
Mr. Buck  
Helen Snyder  
Wilda Kagarise  
Dorothy Guilfoil

Frances Taylor  
Julia Feinstein  
Mary Eldridge  
Ruth Dobson  
Zillah Cuddeback  
Aura Ageton  
Susan Hicks  
Rose Goldman  
Hazel Burkholder  
Carolyn Grant

Louise Woodruff  
Walton Herbert  
Augusta Johnson  
Elsie Cowles  
Clarence Bierman  
Sophie Gevor  
George Hilpert  
Gladys Lancaster

Eloise Logan  
Esther Nelson  
Myrtha Biehusen  
Clara Stack  
Carl Licht  
Frederick Stevens  
Audrey Le Grand  
Nora Hunt  
Clerie Johnson  
Ruth Rogers

Elias Bredin  
Hazel Harenburg  
Gordon Curtis  
Margaret Shepherd  
Selma Aas  
Ott Magruder  
Paul Matthews  
J. L. Scott  
Clarence Bilhorn  
Frederick Hall

### STUDENTS NOT APPEARING IN PICTURE

Laura Remsberg  
Marion Theiss  
Everett Tutchings  
Kenneth Umfleet

Lorrain Watters  
Jessie Wild  
Phoebe Brand  
Mary Shaw

Gladys Durham  
Marie Hinman  
Frank Warner  
Claude Gibson

